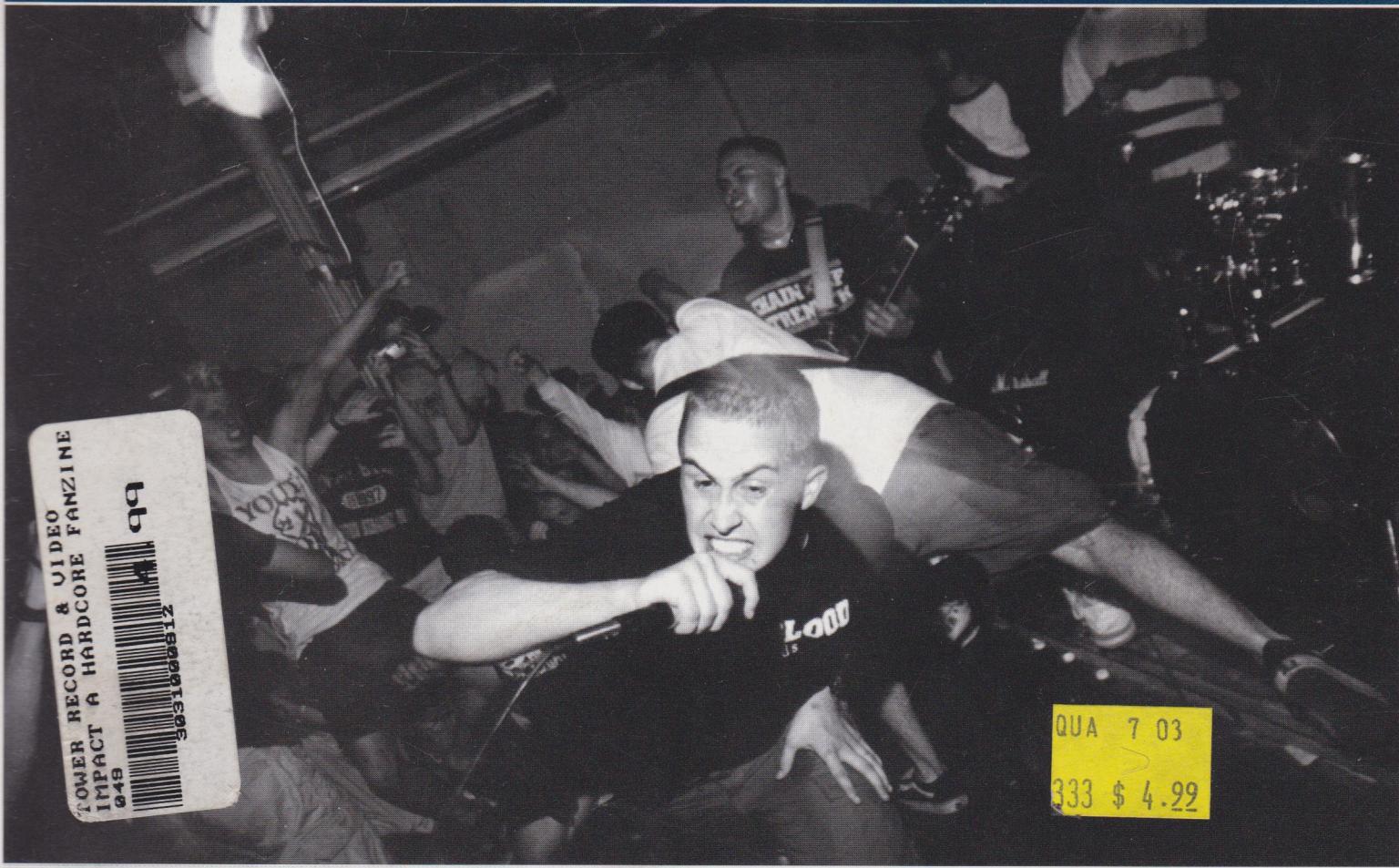


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A HARDCORE FANZINE

ISSUE #2: NEW STEPS DOWN AN OLD ROAD

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FACE THE ENEMY AND DAMAGE CONTROL PLUS...



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runninglikethieves

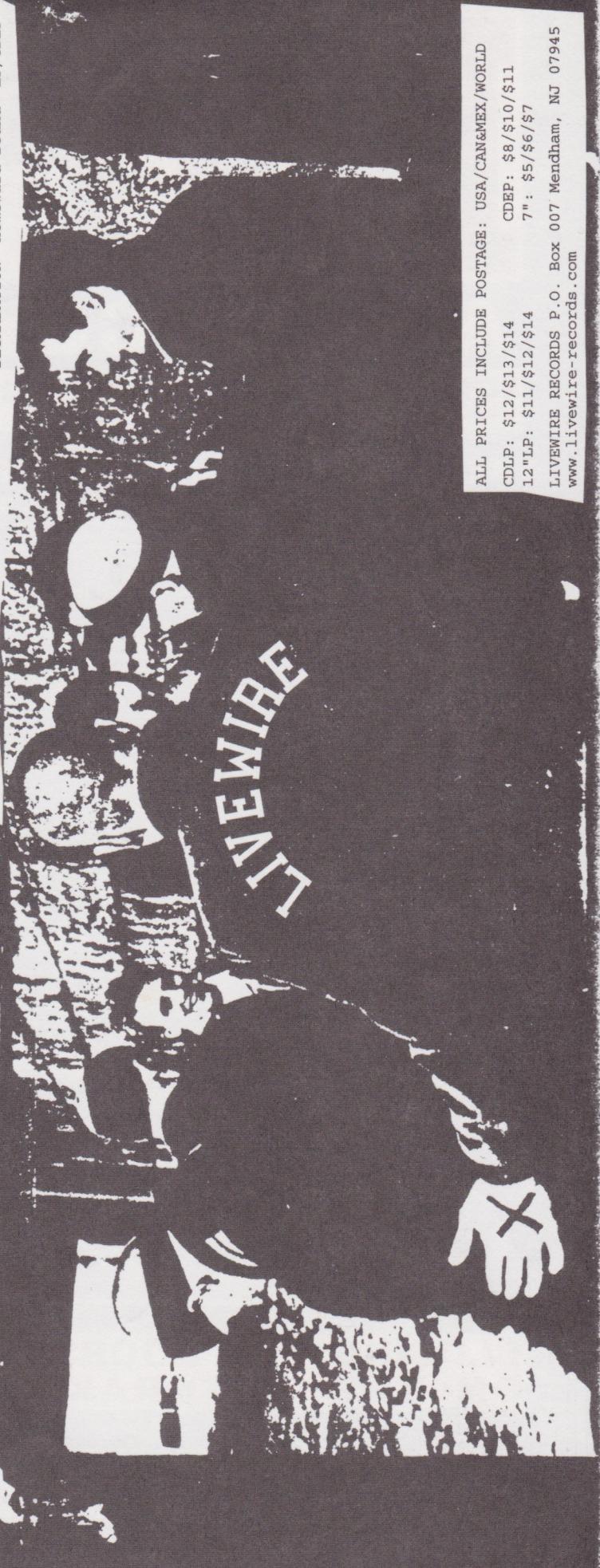
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ISSUE # 2

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CONTRIBUTIONS are greatly appreciated. We welcome any and all material for print, though subject first to review. All photos, music, articles, etc. can be mailed to the same address above.

AD RATES for ISSUE #3

(expected release 1/03):

Ads can be submitted via e-mail (compressed .TIF or .JPG), regular mail or CDR. Payment must be in the form of money orders or well-concealed cash.

1/4 PAGE (4 x 5.25in.) - \$20

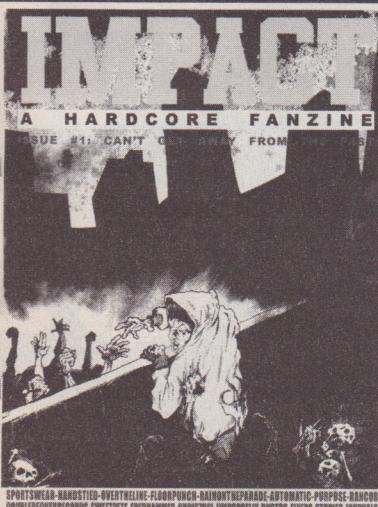
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ISSUE #1
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photos, stories and more.

Thanks: All people who made The Anthrax piece possible, as well as Mel Gooch, Scott Frosch, and a very special thank you to Jeff Terranova/Smorgasbord Records, Eddie Livewire (I sign-ed on dat sit!), Tim, Traci, and Troop (watch my laces!), Kerry Bird, Competition Records crew, Quentin, Sean, and the Youngblood posse, Tru Pray, Jason & Sharie Powell, Aaron, Steve, Izz, Andy and STEP CREW, Hoss Mosh, Running Like Thieves, Face The Enemy, Chris Wozniak and Bottom Line, Annette Sportswear, Peter Amdam, Western Front Records, MarkXEngland, Jeff Start Today Fanzine, Don Juan CTT Fanzine, Clear Mir, Matt WCWW, Reflections Records, Kevin Push The Limit Fanzine, Jeremy Lost Cause Fanzine, Robby Redcheeks/DB23 Records, Larry/Ghazal/Jordan Revelation, Bobb Macc, Crucial John/NCC Fanzine, Matt Smith, Jamie at Double Decker Records, Brian Froustet, Tim Singer Boiling/Point Fanzine (if only...), Scott McGrath/Takeover Records, Ernie, Trenton Style Pizza, BOLD (off my bag!), Rev 1-10, Schism 1-4, all the bands and people mentioned within these pages, our families, kids who bought Issue #1, and those we forgot-we apologize-THANK YOU!

No Thanks: You know who you are.

Photo Credits (in order of appearance): Cover-Traci McMahon; Running Like Thieves-Traci McMahon, Kerry Bird, Pete Russo; Face The Enemy-Pete Russo, Traci McMahon, Kerry Bird; Damage Control-stolen from 7"; Bottom Line-Pete Russo; The Anthrax/old pics-Jeff Terranova, Becky Tupper, Tim Singer, additional photos courtesy of Matt Warnke, Scott Frosch, Brett Beach; Never Surrender-Pete Russo, Traci McMahon; The First Step-Pete Russo, Traci McMahon; Far From Breaking-Traci McMahon, Pete Russo, Steve Norman, Michelle Garcia; Cro-Mags-Pete Russo.

WE NEED YOUR HELP!!!

ISSUE #3 IS EXPECTED TO FEATURE CHAMPION, IMPACT (the band) AND CHARGE, PLUS MORE YET DETERMINED. WE NEED ALL THE FLYERS, PHOTOS AND INFO YOU GUYS CAN GET US! OF COURSE YOU'LL BE CREDITED, PLUS WE'LL HOOK YOU UP WITH SOME COOL STUFF! PLEASE CONTACT US.

Gordo

8.16.02

When I wrote my intro for the first issue of IMPACT, I really didn't know if it would be the first or last time I would be doing such a task. Issue number one was a project of sorts, and though Pete and I talked heavily about doing a second issue covering new bands as well, we didn't know such a thing would take shape as quickly as it did. Only a couple months later, here it is. I could go on and on about some of the shots we took for doing the first issue (as expected), but you can read my "Addressing The Critics" page to learn more about that. On the other hand, the praise we received and support we were granted was far superior, as well as a gigantic motivator to do this second issue. I knew that regardless of what people thought of the first issue, it was still fun and rewarding to have done the zine. I don't think I will ever forget the feeling of walking into Posi Numbers with a box of zines (nor will I forget any of that weekend), knowing this was my contribution. Still, to have people I didn't know coming up to me to say they enjoyed it, getting emails filled with exclamations, and receiving letters from far away places that congratulated us on our efforts were all things that only added to my fulfillment. I'm not out to please, and I could care less if tons of people hate this zine, but the hardcore scene is one of the few places in this world where I find people's sincere gratitude to be just that: sincere. This is my THANK YOU to all of the people who have stood behind us and supported our opinions, as opposed to the losers out there who simply nitpick and twist words.

With summer drawing to a close and me heading back to Penn State to begin my junior year in just one week, I know that soon I won't be able to dedicate a few hours each day to transcribing interviews, tracking people down about contributions, or making multiple post office trips. Aside from my girlfriend, friends, cars, motorcycles, working out, traveling, and work, I knew that each day there was something IMPACT-related to look forward to and to be done this past summer. Even though I turned down an internship to take part in this instead, I wouldn't have had it any other way. Sure, making photocopies and getting coffee for people in an advertising agency would have been beneficial to my academic career, but for this summer at least, I had to go with my second option of writing about stage dives, Sportswear, The Anthrax, and Bold. Sorry.

Until Issue number three...

OVER
EVER
A



CHAIN OF STRENGTH

BOLD Looking Back

First started out with so much vigor,
everything so new.
In that time of so little doubt,
knew exactly what to do.

Everything was so defined,
my purposes were clear,
took on anything in the way,
and did it without fear.

Good times, bad times,
haunt me looking back.

Back I looked on years spent,
and all the things I've seen.
'Cause I'm so much older,
you must know what I mean.
I've learned from those days,
both good and bad,
thinking back on all those times I had.

Good times, bad times,
haunt me looking back.

Years have passed, and I'm still here;
but things don't stay the same.
Growing older questioning,
things could never stay the same.
What have I done?
What have I learned?
And what have I gained?

Good times, bad times,
haunt me looking back.

Playlist (always changing):

Supertouch "The Earth Is Flat"
The Doors "Greatest Hits"
Kraut Discography
The First Step "Open Hearts and Clear Minds"
Bold ALL
Neil Young "Freedom"
The Jerky Boys and Musacha Tapes ALL
Uniform Choice "Staring Into The Sun"
Running Like Thieves Rehearsal Tape
Notorious BIG "Ready To Die"

Pete
8.22.02

You may have noticed the change of address for mailorders, submissions, etc... It also accounts for the biggest event, recently, in my life. I'm now living in Bethesda, Maryland, which is right on the border of DC, so I'm officially one of those "Yeah, I'm actually from just outside of..." people. No DC-flag tattoo in my future, I guess. While growing tension with family and weighing relationships had really caused me to push for this permanent change, I also figured it was time I reevaluate my life. Going "back to school" and "going away forever" are, obviously, two completely different things. The transition really helped me to change my perspective, the people I chose to surround myself with, the importance of being alone, as well as the importance of commitment and self-realization. "Taking what I'll need" became one of the most therapeutic events in my life. Deciding what I'm going to discard forever, what becomes long-term storage and what is vital to everyday living really made a lot of larger choices in my life seem clearer. To say you can "do without" something, or even someone or some place, is a truly difficult decision... But, after letting go of so much baggage, both literally and figuratively, there was such a sense of relief. Every angle and option yielded, instead, a definite choice... nothing is impossible, nor permanent.

Being a hardcore kid and making decisions like this, I've found, can be really difficult. When so much emphasis is put on "the past," "holding on" and "refusing to change," taking the first step towards becoming concerned with only the future seems an impossible one. Issue #1 played a huge role in this development for me. Though the issue was titled, "Can't Change the Past," it really had more to do with the future. I was finally able to pin-point my existence within hardcore, as well as define, not only my past, but, more importantly, what I have left to accomplish.

Issue #2, for me, feels like the first, in all actuality. It's not the fact that you've changed that's important, it's what you'll do afterwards that truly matters. And so, this issue becomes the first, in a series of chapters, that will comprise the rest of my life. I could only hope that everyone is able to enjoy, and draw from it, the same strength that I've come to. xxx

AT THIS VERY MOMENT:

Face The Enemy "Through It All" CDEP
Panic Attack "demo + extra tracks" CD
Little League "Kill Verona" CDEP
Unity "Blood Days" LP
Youth Of Today "Can't Close My Eyes" LP
Statue "Something To Say..." 7-inch EP
No For An Answer "You Laugh" 7-inch EP
Morrissey "My Early Burglary Years" CD
Shelter "Mantra" LP
Running Like Thieves "Same Time Next Year" CDEP
(where's my practice tape!?)

APPROPRIATE LYRICS:

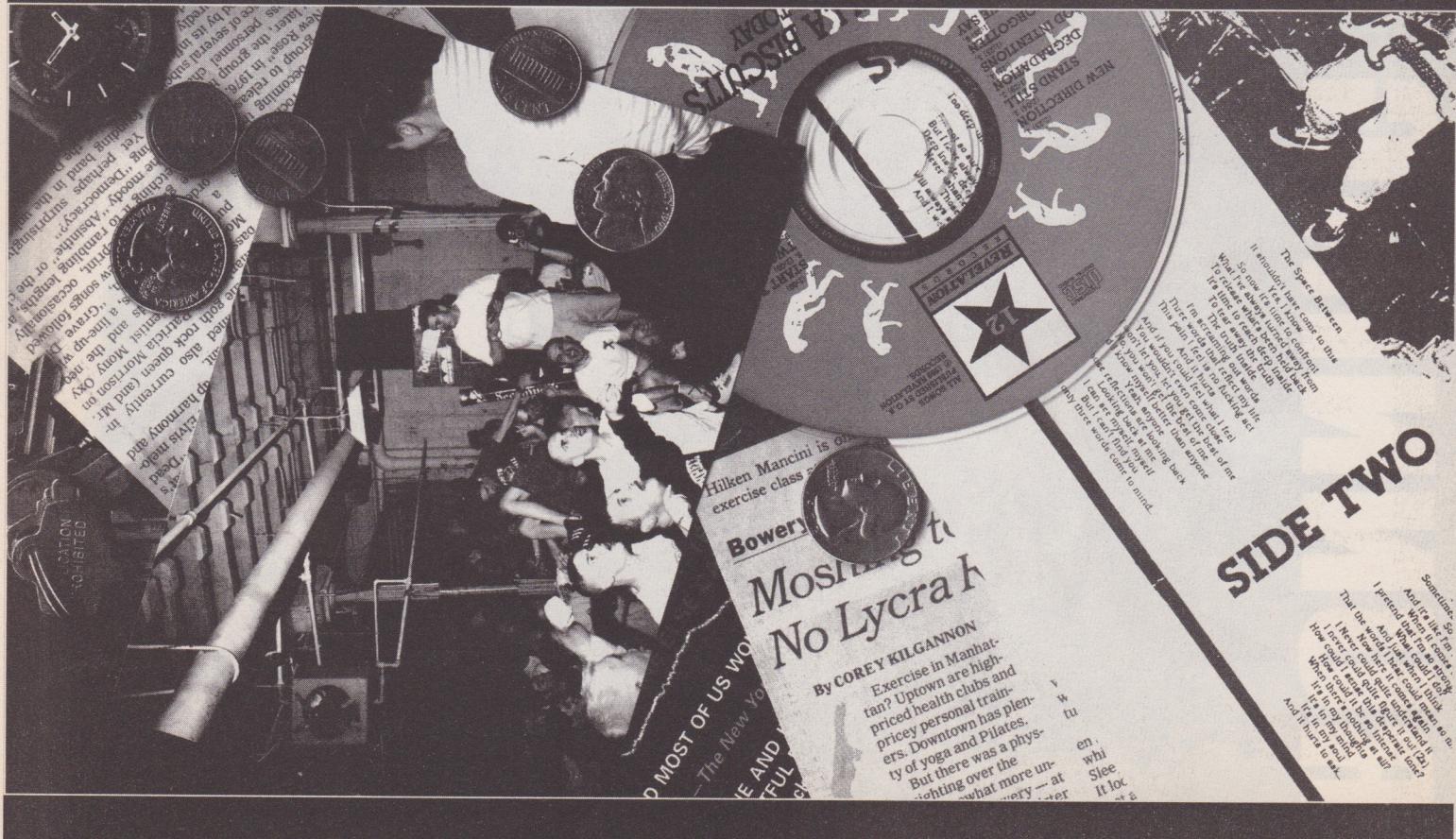
Uniform Choice "Scream To Say"

Scream so many things
None of which will be heard
Stronger minds a new direction
Intelligence builds our word
See the time for us to unite
And set the others straight
Building for the future
Moving through the ones that wait

We scream to say
You better listen

We're in a time of tragic needs
Of definite despair
Where hatred is the way of life
And no one seems to care
We must keep moving forward
Cannot think about the past
For all our days are numbered
And the next could be our last

Now we've come to the conclusion
And we have to stick with it
Seeing minds turn to hate
And attitudes turn to shit
Screaming for the future
Our voices breaking loud
Look into ourselves
See the answers found



RUNNING LIKE THIEVES

I really had my doubts when I first heard about this band. Sure it was Matt BOLD singing, Biv and Andy from Supertouch providing some of the rhythm, but I just didn't think this band was gonna go anywhere. Endure (Matt's first post-Bold project) didn't go anywhere, One Sided War (Matt's second effort) was a band most people loved to hate (though not due to Matt), and even though I thought they rocked, they never got far at all. It just seemed like he had a post-Bold curse hazed upon him. So I was hesitant to really jump at being psyched about Running Like Thieves, skeptical that they would ever really get off the ground.

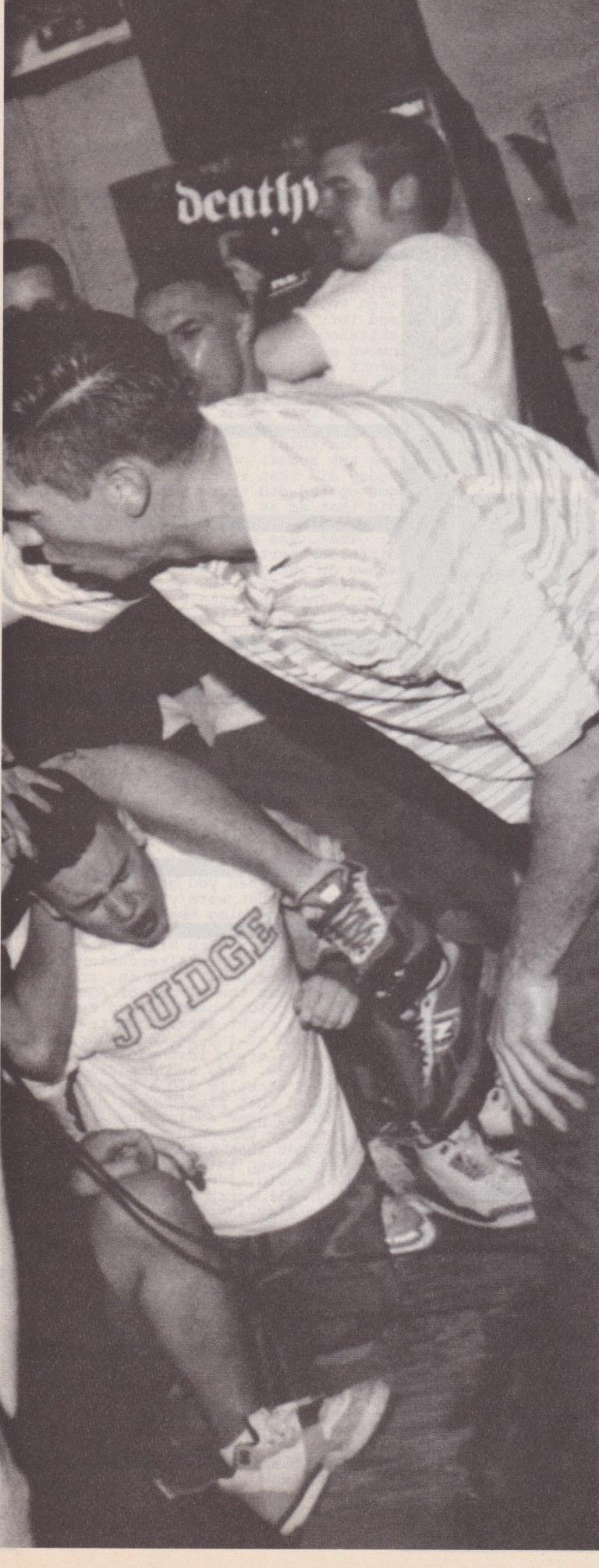
But, after I had heard they had played some shows and seemed to have things together without any real shady characters in the band, I began to change my mind. I finally saw them in Robby Redcheeks' Funrama basement in Philly a few days after Christmas, 2001. They blazed through a rock/hardcore fusion that was miles beyond anything on the One Sided War EP, even doing a revamped and much improved version of "Looking For Answers." Covers of "Running Like Thieves" and "Wise Up" were thrown into the mix as well, and I went home that night feeling something that I hadn't felt in a long, long time. To shout the words "People doing wrong, right in my face, that's just not cool, because I have my place" along with the guy who wrote them some fifteen years ago was something I knew I wouldn't be forgetting anytime soon.

Their own songs left me just as impressed, and I felt like I was part of something that was quickly taking shape and getting off the ground. On top of that, I got to witness it all in a basement with maybe two dozen other people. Right then I knew that people were out of their minds if they thought these guys were "cashing in" by driving over two hours to come play in basement for gas money. Since that night I have gotten to most of the Thieves' shows, each one getting me more and more psyched about them as a band, and as people. Now with their EP out, a few solid shows under their belts, and a group of people who like them as much as I do, always supporting them, I think these guys have the potential to take their abilities and accomplishments ...and run with them.

This interview was conducted on Sunday, June 30, 2002 in the very noisy and smokey hallway of Ultra-sound Studios, NYC before Da Thieves' practice. Though it might have been more interesting and nostalgic had we asked more questions concerning Supertouch/Bold road trips and memories, the "Join The Fight" EP and the Altercation demo, and more of the gossip-type shit that surrounded some of these guys after the demise of those bands ...instead we decided we would rather do an interview with this band that focuses on NOW. So, maybe you won't find out answers to questions like "Who practiced their jumps more in Bold...Zulu or Brooks?"...but you will find out about Running Like Thieves.

Present for IMPACT were Pete, Gordo, and Kerry. Present for Running Like Thieves were Matt and Andy, with Biv and Scott joining in later.





Gordo: All right, let's get a run down on how this band has evolved from it's concept up until today, even going into the end of Bold and Supertouch, the evolution of Endure and One Sided War, and other projects Biv and Andy worked on during that time. Also the tie-in of Scott, since he is the lone "non-exmember"...

Andy: You would have to start that...

Matt: Let's see, Bold ended in 1989, and basically the reason it ended was because we were all going to college, so at the time we were considering playing summers or what have you, but Drew had spoken to Ritchie, and they decided to do a band together. So they were gonna do Into Another. Pretty much, that was the end of Bold... Drew was intent on leaving. I basically went to college, and still went to shows during my freshman and sophomore years, still listened to hardcore. But as far as doing a band, I had no real motivation to do it. Initially anyways...I had to let things sink in, or take a break or whatever. I just wasn't in that frame of mind. So in my senior year of college I started talking to some people, and started jamming a little bit, just informally. I graduated in 1993, and by 1995 I really felt like I needed to start playing again. I wanted to play, I was writing a lot of songs, playing guitar. I started talking to people about doing a band, and it's sort of an ugly chapter, but for the chronology of events, what happened was I got this call from a kid from Canada named Chris Daley who wanted to do an interview. So I did the interview with him on the phone, and after that we had subsequent conversations where he said he was a guitar player, and moving to the area. I was like, "Hey, you know, I'm looking to start playing, so when you get here maybe we'll jam or whatever." So he moved here, I guess this was about '96 by then, he moved right to the city, and he made immediate connections to the hardcore scene. He told me to come down and jam. Basically, for the next two or three years, that's what we did. At least for the summer of '96 we were just going through different members, trying to find people even though nothing was really sticking. But I was still determined to play. So finally we got a line-up of this guy Matt Morton from Connecticut who played drums, and on bass... God, we had so many bass players. We finally recorded a demo, the Endure demo or whatever came of that. And you know... it just kind of floated around, nothing happened. Then we hooked up with that guy Pat Winter who was in Citizens Arrest, he wanted to play drums. This is about 1998 by now. So we finally had enough songs and a decent line-up, and we went into Baby Monster to record what was the One Sided War EP. So Ambassador Records put that out, it was Ryan from Chain Of Strength and the other guy, Steve Hertz. So we put that out, went out to California and did a few shows, this was now the spring of '99. Pat the drummer and Chris hated each other at this point, and were openly fighting, and just had open contempt for each other.

A: Sounds like fun.

M: Yeah. So it was just hellish. I mean we had like this week-long tour, and it was just a disaster at that point. We didn't know if anything with the band would continue at all, and I was really disappointed, disillusioned, and frustrated. So by the time we got back to New York, and you know, at this point, a lot of stuff about Chris with record trading and ripping people off and so forth, that was really coming to light. (Ed. Note-Chris Daley had ripped off many people in big record and shirt trades by using fake names and various addresses. By this time, a lot of people had figured out who he was, especially since he was more in the public light now. This cost One Sided War a lot of shows, and even more so, respect). So I had a lot of confusion, not sure if I knew what the hell I was into, if it was worth it, or was there just too much insurmountable opposition to the band on account of what he had done? So anyways, with Chris and I, I was just like fuck it... I really wanna try to make this work...

G: You could still see eye to eye with him?

M: See my problem is that I am pretty much like loyal to a fault, I believe people. Anytime I would ask him, he would get very defensive. I would be like "Chris, what is this about? Everyone out there seems to think this, there's just too much evidence that would point to you doing these things, ripping people off, being shifty or however you want to say it." But he was always very convincing and defensive, and it almost made me think that he was the one being persecuted unjustly... so I almost felt bad for him. In hindsight, I turned a blind eye, I didn't investigate close enough. But, I almost took it as us against this faceless...

A: An unforeseen opposition!

M: ...This force that was against the band. But anyways, finally we called Andy because we didn't have a drummer, and Chris was wondering who was out there, whom we hadn't thought of. So, I called information in Brooklyn, and Andy was listed, we called him up and he said that he definitely wanted to jam. He didn't know anything about Chris, or what I had been up to or what the band had done... which was basically nothing since it had never taken off. So Andy joined in the summer of '99, and it was Chris, Andy, me, and we also called Tim from Bold. So Tim came the same time Andy did, he came to that first practice, and just started trying to get that line-up going. We started getting our legs again, and get a sense of direction. Andy soon, from talking to his friends in Brooklyn, had heard about who this guy Chris was, he started to pick up on what people were saying...

A: It started coming back to me (about Chris) from many, many different directions. I started wondering what was going on, because honestly, to me... he was a nice kid. I didn't have a personal problem with him until later on, when like, he would come to rehearsal with no tuner, but he would have new sneakers all the time. It's like, "How serious are you about the band?" That's when I just decided that I couldn't be in a band with him anymore. I basically quit the band. I didn't wanna tell Matt that "You gotta throw out this guy that you've been friends with forever." I could understand loyalty, but I couldn't see the band going anywhere with him. In the end, Matt realized why he was a waste of time. So we tried to keep it going, we still had Tim on bass...

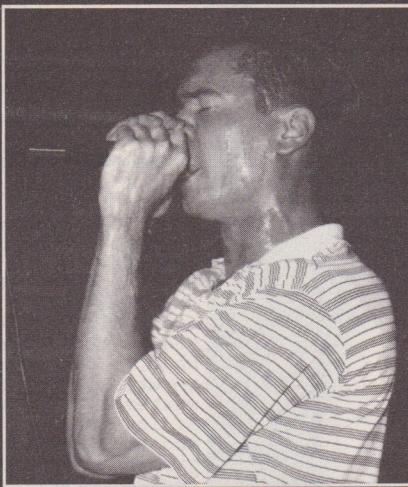
M: Also, prior to kicking Chris out, this kid Rhys, we found out he was doing this band with Roger from AF, and he joined us as the second guitarist. So, we still had a guitarist when Chris left. But, I mean again, that's another example... with Rhys, about fourteen or fifteen months ago, we were all set to play Posi Numbers, and out of nowhere, he just bailed on us too, and we still don't know why it happened.

A: We should tell that story more specifically so people understand... Yeah, so three weeks or so before Posi Numbers 2001 we had some shows booked and Tim Brooks quit the band, and gave us a couple weeks notice. So we got Scott to play these shows. And then the day of Posi Numbers we rented a van, went to Rhys' house, waited outside his house for about three hours or so until it was so late that we realized that even if he did show up we would get to the show too late to play. He just quit the band by flaking and disappearing that day, and I had to call Bobb Mac, really embarrassed, and tell him that we couldn't show up. We considered doing it just bass, drums, and vocals... but Scott had only been in the bands for two weeks, and didn't really know the songs that well, so it would have been tough...

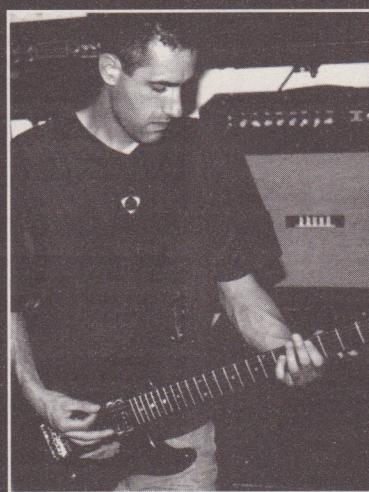
G: No guitar would have been interesting...

M: A little weird. A very ballsy move.

A: We could have just played loud with the distortion on (laughter). But we were really considering it just because we had been through so much crap with Chris Daley and everything, and now after this we figured nobody would want to pay attention to us. Apparently that was right, because it was really hard to get a show after that. It took us like six months or something.



Matt



Biv



Scott



Andy

M: So after all that, once Rhys left, you know, abruptly, we just said let's call Biv. We knew he was in Windfall, he's someone we wanted to play with anyways, he's someone Andy jammed with a few years back just as a side thing. So we called Biv, and out of respect to Windfall and to us, he said that he had time commitments with Windfall but he would try to make it work. Once he started playing with us though he bought into it, and dug what we were doing. So, he was on board.

A: You might wanna mention how Scott came in. Tim left before Rhys did actually...

M: Tim just kinda like... he was very well intentioned, but just had too much work, and said he couldn't do it and left on good terms. So Scott is a childhood friend of Andy's and they've known each other forever, and we got Scott to join to get that going, and it has just been the best line-up.

A: And it's gonna be lasting.

G: One thing I wanted to back up to was the summer of 1999 when Youth Of Today did that reunion and you (Matt) got up and did those Bold songs. What did that do as far as motivating you?

M: That... was a great feeling. It was different certainly from the last Bold shows or when Bold was at its height, because so much time had passed I didn't know the people that were getting into it, it was just like a new group of kids...

A: That looked like it must have been fun as shit.

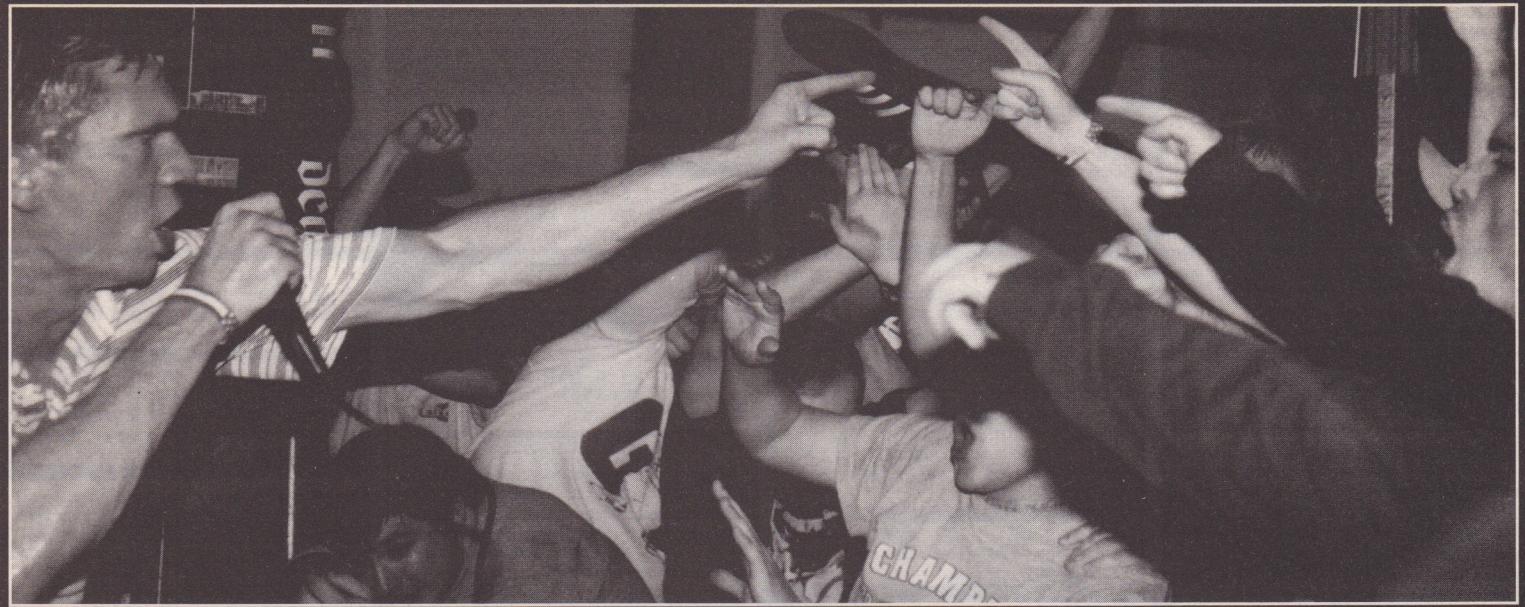
M: We dug the music as much as like when we were a band on the scene. It was a great motivation to see what it could be like and to see maybe what lies ahead hopefully. And all the shows that we now as Running Like Thieves have played to twenty or thirty unenthusiastic people, that show sort of reminded me of what it possibly could be like.

G: So Andy, when you got out of Supertouch, what were you into for a few years? Anything musical?

A: I did a band with Miles who was the guitar player in Altercation, the first hardcore band I was in, and Bill Doland who was the singer of American Standard...we did a band called Real for a few years right after Supertouch. Nobody heard of it, we were supposed to put out a seven inch and that never happened. Me, Biv, and Joe from Supertouch actually did a band called Crash Wagon that played four shows and then nothing ever again, and nobody even knows it happened. I was in a ton of bands that just went nowhere. I mean, I've been into all different kinds of music. I mean, I did session drumming, all sorts of stuff, just trying to stay involved in music. I happened to run into Matt about two years before he called me to do One Sided War, it was good to run into him then because I hadn't talked to him in years, and then two years later I get this call, and I had nothing else going on, so I figured, you know, let's get in there, why not?

G: With Scott and Biv not being here... most people know Biv from Supertouch and then maybe a bunch of rock projects... is there anything to fill in about him or how Scott came into the picture?

A: Scott and I actually were doing a band about five years ago, trying to get it going, where he was playing guitar and I was playing drums, and it was all songs he was writing, and we



brought Biv in on that for maybe six months. But again, we were all doing twenty other things and we couldn't seem to get a line-up that would stay together, and it just kind of fell apart. Funny thing is, two of the songs in our set now are songs we were playing then. So Biv has always been in the orbit since Supertouch, we never stopped talking or being friends, so it's not like it was totally out of the blue. Matt was the one who suggested him and was totally into it and pushing to get him to do it, and basically convinced him to join the band. Actually, after playing the first few shows, once he saw how fun it was he really got convinced.

G: And Scott was just a hardcore kid you always knew?

A: Yea, Scott's just a kid I knew from Brooklyn. He lived in Garrison Beach, and I was in Flat Bush, the two neighboring neighborhoods, and we grew up in the hardcore scene, he knew the guys that I was in Altercation with.

G: I mean especially with an "ex-members" type band, a lot of people might not know who Scott is. So bring us into the EP, you recorded that, it's a couple years old now...

A: It's over two years old now. I feel like that's not even representative of us anymore.

G: Do you like it when you hear it?

A: Yeah, I do. I do enjoy it when I listen to it, which is nice because I've done some other stuff that I don't really care listening to anymore. I'm just really anxious to do our next record.

M: I think the main point is the guitar part. Rhys was an adequate guitar player, a good guitar player, but Biv...

G: Biv is sick.

A: Biv is Biv.

M: Scott too...

A: The sound of the band has gotten a lot bigger with Biv and Scott. Something we talk about is "you gotta know the deal." You can't explain it to somebody, you either know how to do it or you don't.

G: So back to when you had the EP recorded... and a dude in a Bold shirt walks up and says he wants to put it out, and it ends up being Ed, what do you think about that when it happens.

A: We were grateful!

M: Yea, I mean we were happy just because...

A: Ed's the only one who offered us anything really solid with that record.

G: What were some of the other offers?

A: I don't even know what the name of the label was, some guys out of Syracuse or something that were friends of Rhys', and we talked a lot about it, but could never really get them to do anything...

P: Yeah, I actually heard something about that, it was like a techno label or something? (laughter)

A: Yeah, they had like become a techno label or something but had been a hardcore label or something like that...

G: What was the name?

A: I don't even remember, they gave me a CD, a comp, I don't even have it anymore.

P: Dance-Core Records or something... (laughter, joking)

G: Wow.

A: They were looking to start the hardcore label back up.

M: I think they were hardcore kids, and were into techno, too.

A: We were just so happy with Ed that he would want to put out a record with us. It's been so hard to keep this band together, we were just grateful that somebody wanted to put something out.

G: So you have an EP with six songs... how do you describe those songs? Maybe even in comparison to the older bands you were in, and how would you describe the new stuff that isn't recorded yet?

M: I guess... the EP songs don't have that much difference. I mean we still write hardcore songs, there are about four fast hardcore type songs out of the new ones we have. I think it is really in like the musicianship that is different now. And also the addition of Biv and Scott let us be a little more versatile, so we try to incorporate that into it as well.

A: Well Biv and Scott being in the band, mostly Scott, brings in more of the rock songs that we have. The new record is gonna be more split, half rock/half hardcore, but we play the rock songs with as much conviction as anything else.

M: It's sort of like, I don't look at it as hardcore songs or rock songs... the same elements are in all the songs, weaving in and out...

G: They all have the same energy I think.

M: Yeah.

A: I think we play every song with the same intensity, I mean we have some pretty slow songs... but honestly to me, a slow song is just an excuse to hit the drums harder, so it's kind of the same thing.

M: I mean when you think about it, hardcore has always had other elements. Be it straight up heavy metal, like you know, it gets called "hardcore," I mean it's all just like guitar music. Whether it's like hardcore,

heavy metal, or alternative, college, grunge... I mean whatever, these terms change year to year, you know there are similarities because it all has overdriven guitar, bass...

A: It rocks basically, it doesn't matter what you call it.

G: When you guys hear Bold and Supertouch now, what do you hear? And do you ever come to a practice and say let's do a part that's like "You're the Friend I Don't Need" or "Engine?"

M: No, no...

A: It definitely isn't conscious, we just write songs. Matt and I write the hardcore songs and I think we just get pissed off enough to write them. I had written hardcore songs but never wanted to do a band of it. I mean, I've done that consistently, it just comes out pretty naturally.

M: It's an unconscious process. But like last weekend, between those shows (Tim McMahon's surprise party and Posi Numbers Day 3) we were playing, we were watching old Supertouch videos, and I see a lot of us in them, and vice versa.

A: Our rock songs remind me a lot of Supertouch. It's funny because I'll hear certain parts... like Biv sounds so much like Biv that no matter where you put him it isn't gonna change.

G: But I even think like when you bust out "Running Like Thieves" the song, you can mistake him for Capone. That doesn't bother you that hear those influences so directly in this band?

A: Why would it bother us?

G: Well I mean sometimes guys from old bands who do new bands wanna move away from a certain sound, I didn't know if the similarities would bother you at all...

M: No.

A: No. I mean the things I liked most about Supertouch were the music and Biv... and basically, just Biv. So it doesn't bother me in the least. This is still something kind of new to me, because I hadn't played anything like this in a long time, and that's part of why I started doing it again when Matt called me. It's fun as hell, and I realized just how pissed off I still was.

P: So is it still a music thing right now, or is there still something to be pissed about that fuels the music?

A: It goes back and forth. You know I just wrote a song about the divorce I'm going through. They are the first lyrics I ever wrote, and I gave them to Matt. It goes both ways. You know, the music is still fun to play. Loud and fast rules.

M: But how we were talking about the band and titles of music... also, I think what sets us apart are the lyrics and sensibilities or the concerns. I mean, just the shows we've played, just that sense of like "a scene," and going places and getting to know people, thinking that your music makes a difference...

A: It's funny, there's this kid Quentin, there's a few kids, but like Quentin and Sean (Youngblood) for example, they've been there for so long, they were at our Mosh Mansion show so long ago. It seems like they've been at every show. Quentin one time like thanked us for playing, and I was like, "no, you don't understand how excited we get when you guys are here!" The same with you two. The people you get to meet and become friends with, I think that is the social aspect of it.

G: That's what's great about hardcore.

A: You're up there playing and then you're standing in the audience watching The First Step or Face The Enemy... it's so great.

G: What about the lyrics in this band? How do they compare to your lyrics in One Sided War or Bold? Are the lyrics in this band a big deal?

M: Lyrically, the stuff I'm writing are personal things... observations, or just thoughts or emotions or what have you, which is kind of like what the lyrics were on Bold songs like "Search," or on a song like "Hateful," or even now Running Like Thieves songs... it hasn't changed that much, you still see the correlation.

A: Your EP (RLT) songs were a dark moment (laughter). But I love them...

M: (Unwilling to extend on this)... It's, you know... it's my feelings.

A: Yeah I'll be curious, I mean, I don't know all the lyrics to all our new songs, but from what I can pick out, I am curious to see how they will be perceived. If they don't like them then they can suck it as far as I'm concerned... (laughter). But it's gonna be funny to see love songs on the new Running Like Thieves record...

G: Are there?

M: Yeah, about relationships and stuff. Because I mean, I'm 30 years old now, and that's what's going on my life. I don't wanna just write songs about...

G: Moshing at the Anthrax...

M: Or just write songs that I think people will like. People will pick up on it.

A: People sense what's true. They gotta believe it.

P: You guys were talking about the community aspect,

which has always been a part of hardcore. There's an obvious age gap between you guys and the younger kids that are out there, but it seems to me that it hasn't been a problem. Was there an adjustment period for that?

M: I can't help but notice it, and I mean, we show up sometimes feeling...

A: Feeling like we're the old guys!

M: It's really not that big a concern, I don't sense it as that big a gap or I don't think it creates any distance or strangeness.

P: Every show you've played you've always made it a point to say to "come up afterwards and tell us what you think." Do you think there are still kids that are like, "that's Matt Bold, you don't go up and just talk to him after the set."

M: Yeah, I do, because a lot of times after these shows...

A: Nobody talks to us! It's funny for me to watch because I'm just the old drummer of Supertouch, nobody gives a rat's ass who I am (laughter)...

G: I don't know about that...

A: Well whatever, no one is walking up to me saying, "Hey you!" But to see Matt walking around, you see people watching him, and it's funny because I've never been a frontman, so it's gotta be weird to deal with. But I think there definitely are still people who look at him as a hardcore icon or some crap, he's just some guy... (laughter).

G: Does that freak you out at all?

M: It's strange because in the rest of my life, I'm just anonymous. So that's where it's strange. It's weird that in hardcore I'm recognized, and it's flattering,

and I do the same with people that I look up to as musicians, or some writers or actors. I appreciate it and it's cool, but definitely not to the degree where nobody can talk to me.

A: But the cool thing is is that there have been a lot of people who are still cool with it...

M: Oh yeah, people come up to me, but I still of wish more did. I'm sure they will.

P: Who do you get that same feeling about right now? Someone told me you are really into Morrissey, is that true?

M: Much more actively so in college. There was a period when I loved The Smiths and Morrissey, and New Order, Joy Division. Like, Shane MacGowan is a big idol of mine, he sang for this band called The Pogues, it's really different from like the straight edge hardcore scene. Like he's one of the best lyricists, someone I look up to. The Bad Brains, the Cro-Mags, guys I put on a pedestal just because they came before me. Or even like writers and certain celebrities.

(At this point Biv enters, guitar case in hand, looking somewhat exhausted).

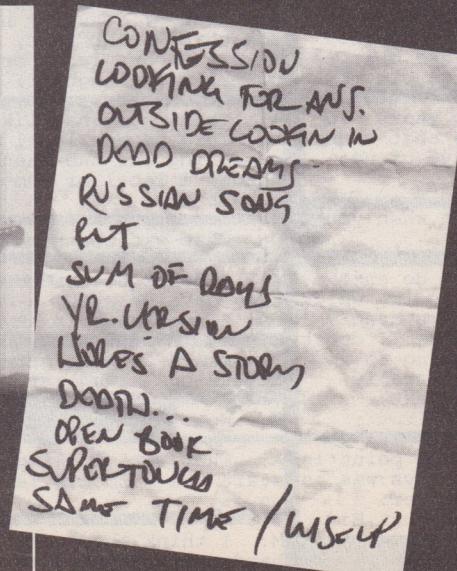
A: How are ya Biv?

Biv: Tired.

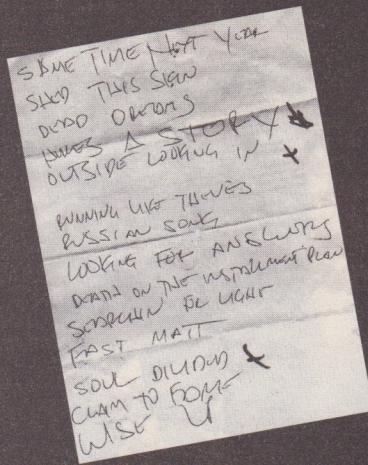
G: Ok, what about stuff outside hardcore. Obviously the late 80's/early 90's was an end of an era, end of Bold, the end of Andy's time in Supertouch. What stuff did you guys move on to, what stuff still drives you guys just as people now? Hobbies, interests?

M: I'll let you guys go first.

A: What drives me?



Set list for June 21st show in Alberta, PA. Written on the back of a TRU filming schedule, part of Scott's job.



Set list for 2/16/02 show in Garfield, NJ. Written on the back of a bank mortgage outline, part of Matt's job.



G: Not even drives you, just like what else are you into...

A: Musically?

G: Anything, outside of music...

A: I love the Queens Of The Stone Age, a lot of that Sabbathy kind of stoner rock. I'm really into a lot of that stuff and actually, Biv's been turning me onto a lot of that stuff... (to Biv) High On Fire!

B: Yes. High On Fire. Very heavy.

G: High On Fire is a band?

A: Yeah, it's a band, we were supposed to go see them Friday night. There was some miscommunication.

B: I saw them.

A: Biv saw them, we were supposed to go together! I think he's gonna punch me! (laughter)

M: There's a lot of these bands from Scandinavia, like Helicopter...

A: Yeah, Helicopter is really good. I love Soundgarden, I know Scott loves Soundgarden, Scott's really into Pearl Jam. People ask me what kind of music I like, I say everything from Miles Davis to Slayer.

G: Pretty broad!

A: Excluding most country.

P: Are you guys impressed by things you see now at shows, as far as the bands that are playing out? Have you seen performances where you are just like "holy fuck!"?

A: I've been impressed by all three Face The Enemy shows...

M: Yeah.

A: I think those guys are really, really good. The First Step as well. That's the thing with me, I gotta believe it if I'm watching a band, and those bands I totally believe. They just look so into what they are

doing, and it's fun to watch them too, totally enjoying themselves.

M: I mean I caught bands at Posi Numbers that impressed me and I thought they were really good. There are a lot of bands that have their shit together and sound really good. It's just that we've had the good fortune to see Face The Enemy and The First Step numerous times, and to see how well they carry off every time. But there's a lot of good bands out there, there really are. As far as I can tell, there's enough good bands.

P: So outside of the band, what do you guys do, what do you do...

K: Hobbies!

G: Work...

K: Girls!

A: Girls...AY! Divorce...Biv drives an eighteen-wheeler for a living...

G: Do you really?

B: Yeah.

G: No shit.

B: I don't like it though.

A: He's miserable but he does it.

G: Where do you drive to?

B: It's all local, New Jersey, New York.

G: Is it a Kenworth (type of truck)?

B: Actually, it's a Ford. It's work. It's not a career.

A: You should talk about Windfall...

B: Yeah, it's a five-piece band, female-fronted, rock band, a little Iron Maiden edge to it, it's a lot of fun. We've done two European tours so far. It's a struggle here in the U.S., hasn't really caught on, we've had a tough time building a following.

P: You just went to Europe

with them recently? How was it?

B: Yeah, it was great. In Europe, people go out more, they enjoy entertainment...

G: The arts are way bigger there...

B: Exactly. So you could pack all different types of bands into one place, and people would enjoy it. I just think here, especially on the east coast of the U.S., things are very, very segregated. You have the hardcore scene, you have the punk scene, you have the stoner rock scene. You have this band that I went to see on Friday, in my opinion, you could have put a hardcore band opening for them, and I would have loved it. Most everyone else probably wouldn't have gotten it.

P: People are very focused on their scene. That's what I don't like about the U.S. In Europe, it's not like that. It's good, aggressive, loud...

A: Loud and fast rules!

B: It doesn't matter over there what it is.

G: And what about jobs?

A: I'm a self-employed electrician. On my own, I do general contracting also.

M: I work in a bank in New York. I do loans, investments, stuff like that. It's pretty dreary.

K: It's so weird, I can't picture that.

A: Hey how do you think he wrote the lyrics to the EP!

P: What about friends and family, even co-workers, when you tell them you're in a band and you are going out to Wilkes-Barre, Pennsylvania or whatever this weekend to play, does it come up that often? Do you make it a point not to talk about? How do they receive it?

A: I'm psyched about this band, I tell everyone about it, I don't care if they get it or not. But yeah, most people really don't get it.

M: I tell most people I'm in a band, and most average people have no clue about hardcore at all. They're like, "Oh what's it like?" I can't even say like Black Flag, most people don't even know what that is (laughter). So I have to say like, Nirvana, Metallica (more laughter)...which is nothing like what we are!

G: Well you guys have been doing this stuff for over a decade now...

A: Yeah, some of my friends from high school, I told them we were playing this Posi Numbers Festival, and they were like, "Oh, that's great." But then I told them that the Cro-Mags were playing and it clicked, and that kind of meant something.

P: Have you still retained a lot of those old friends from old days?

A: I've come back in contact with some, but no, not really. Biv, Matt, and Scott are my friends from back then!

M: I still talk to Drew from Bold, I talk to Tim occasionally, Tom Capone every so often. I haven't talked to John in a number of years. Mark Ryan...

A: Yeah I've even done some recording for Mark's new band, I try talk to him every few weeks.

M: You know, you see like Porcell at these shows, stay in contact with Ray. People we were really tight with, I try to make an effort every six months or so to reach out and contact them or whatever.

P: Did you ever think that fifteen years later you and Porcell might be on the same stage on the same night?

M: That definitely makes you stop and think and take inventory or an appraisal of where you are. And it's just funny to think about how the time has passed, and like how our lives have gone in whatever directions they have gone in. It makes you think about the passing of time.



It felt like a lot of time had passed, but not much time had passed.

A: It's still fun to be sitting around a van, goofing around with Porcell.

M: Right, exactly. That has felt just really natural, and not forced or anything like that. And it reminded me of how much of my life used to be doing that all the time, and really missing that, and really hoping that we can do that and play every night. Full-time, all the time, non-stop.

A: Ahhhh, yes.

P: You guys had a pretty explosive Posi Numbers set, by far the best of your shows. Did that stand up or compare to some shows from the late 80's? Were there a lot of memories flooding back that night?

B: It reminded me of how out of shape we really are (laughter). It must have been about 120 degrees in there. I felt my age.

A: Oh man, my arms in the middle of the first song cramped up into solid lumps of rock. I couldn't even move my fingers. It was great, I definitely felt my age on that one. A lot of Supertouch shows weren't like that at all until the very end of when I was in the band. Earlier Supertouch shows, there were not as many people there as during Posi Numbers, and the response wasn't as good. It was by far the best show I had played since Supertouch.

M: It was definitely equivalent to some of the better Bold shows in terms of reaction. It was different just because there were those two songs, the covers, that

got that wild, crazy reaction, which is to be expected, and hopefully down the road our whole set could be like that. With Bold, it was a little more of a consistent reaction throughout the whole set. But those two covers had the greatest amount of people going off. But, it was great.

(Scott finally shows up, everyone poking fun at his tardiness).

G: A little blast from the past... I was wondering what you guys thought... Dag Nasty is putting out that new LP on Revelation, I know some of you guys must be fans of the old stuff, what do you think about this?

B: I think it's great.

A: I'm just glad the Bad Brains are still together, I don't care how old they are or whatever. If you wanna play it, fine. I don't think anyone owns the rights to play hardcore or heavy music.

B: I saw Iron Cross a couple of months ago, and I had a blast. I thought it was great.

A: If Scream got back together, I'd be there every night.

G: Scott, you're known as the member who is not from any old classic bands. Even though I know you've been around a long time, does that phase you at all being in a band with these guys?

S: Not at all. I've paid my dues. I've seen more bands than you could possibly imagine, I've played with more people than you can possibly imagine.

G: Yeah, I wasn't trying to

make it sound like...

S: No, no, no, I'm just saying, you know, I'm just doing a band here with my friends. We've been through everything together, we're all around the same age with the same mindset pretty much, too.

G: Can I get an age check real quick?

A: We ain't tellin'.

M: 30.

A: I'm 33.

B: I'm 32.

S: 33.

A: Biv's actually 47...don't tell, man! (Laughter, talk about how Biv could pass for 47, acts 47, maybe really is 47 after all).

P: How do you feel you guys are being received right now? Obviously, the EP is a few years old for you guys. But with a layout now, new photographs, kids picking it up... is it like a second wind? Where do you feel you guys are headed? Do you think kids are getting into it?

A: Oh yeah, people definitely seem to be receiving it well, and honestly, we've kept this band together for so long without getting any reception, so we're not gonna stop because of that. But it does seem to be well received.

M: I think some people were skeptical, and I mean we've played Elks Lodge's, VFW halls, small shows, we don't care, we just wanna start getting out there and playing...

A: We did a funeral.

G: You did a funeral?

A: No (laughter). But we did a wedding!

M: I think people can see that it's not just an attempt to cash in, I mean, that's just ludicrous. The motivation comes from our love of doing it.

A: It's funny to see things posted online that say the bands not taking off so they are all gonna give up...the band has been not taking for three years now, we don't really care if you get it or not. We enjoy doing it!

G: Obviously the intentions are true. Ok, so to wind this down, you guys have seen a lot of the classics, so I have some comparison questions... first, Bad Brains vs. Minor Threat?

A: Bad Brains.

M: I'd have to say Bad Brains.

B: I missed Minor Threat, just after they broke up... I'd have to say Bad Brains.

A: Well, yeah I never saw Minor Threat live for sure...

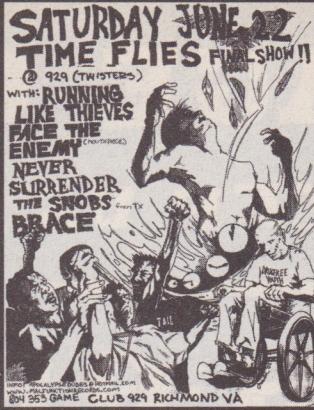
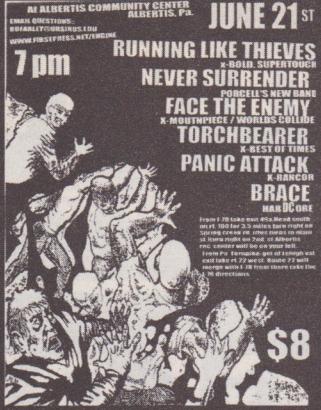
M: Yeah me neither...

A: Scott may have seen Minor Threat live...

B: I still say Bad Brains.

P: (to Scott) Yeah, how did you get into punk and hardcore?

S: I had a brother, he was taking me to shows when I was like 12. I first got into The Ramones, The Sex Pistols, so yeah, I was fortunate enough to have my brother. He got me into a lot of cool music.



G: SSD vs. DYS?

A: Don't know either enough to answer that (Ed. Note- Yes, we were a little stunned at this too, but hey, they did grow up in NYC).

G: This might be more up Matt's alley...

M: DYS, certainly.

G: AF vs. Cro-Mags?

A: Ooooh! Tough one! (laughter).

S: Well it depends... comparing just both first records?

A: Yeah, that's a really tough one... I'd have to say Cro-Mags.

M: Yeah, I think the Cro-Mags are great, AF's great, but Cro-Mags...

A: Cro-Mags sounded like nothing else when they came out. AF are amazing and "Victim In Pain" is incredible, but Cro-Mags did something else.

B: That's a tough one. I saw them both when I was a young teenager. Both were great. I can't take sides.

S: "Age Of Quarrel" is one of the best albums of all time. That's hard to say...

M: I love the demo, "Age Of

Quarrel" demo.

S: Before The Quarrel.

G: Dag Nasty vs. Embrace?

A: Couldn't answer it. Don't know.

B: Dag Nasty.

M: Dag Nasty.

S: I don't know, Embrace.

A: Slayer vs. Godzilla! (laughter)

G: One more... Black Flag vs. Negative Approach?

A: Black Flag.

M: Black Flag.

S: Black Flag.

B: I never saw Black Flag.

A: Well I never saw 'em either (laughter)! Just based on music...

(Jumbled talk about various Black Flag records, line-ups, until Scott decides he likes Negative Approach overall more than Black Flag, and Biv says he can't decide).

P: This is a critical time for you guys, you're looking to record again in late September, people should be reading this by mid-September, what do you want people

to know most about your band, and where it's going? Can you do it in one word?

(Long Pause)

A: Heavy. Loud and fast rules, that sums up our band.

M: Give me a minute.

G: Join the fight? (laughter)

M: Self-fulfilling prophecy.

A: There you go.

G: Ok, what is the biggest non-hardcore band sound or influence do you think comes into your sound... even if it's in your own instrument?

S: Sabbath.

A: John Bonham.

B: Sabbath.

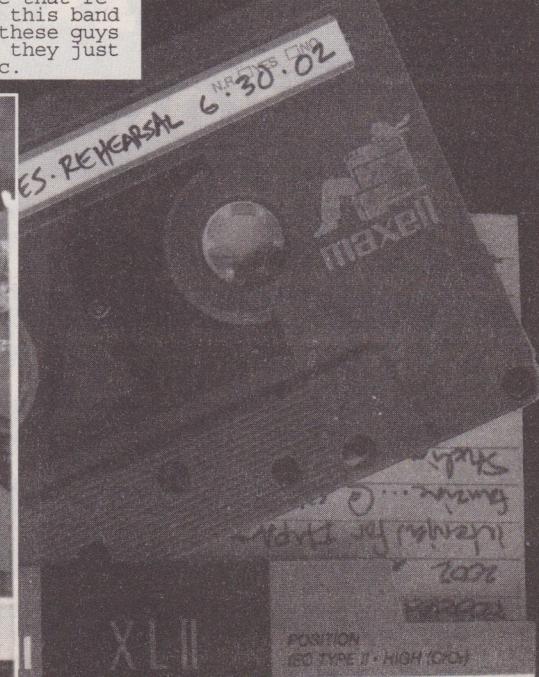
M: (Long pause). The Beatles.

K: Well, there's a safe one! (laughter)

M: Yeah, you can't go wrong.

From here a lot of hallway noise ensues, Andy leaves to get the rehearsal room ready, and we decide to wrap it up. The next two hours we got to witness a practice that reiterated how good this band is, how friendly these guys are, and how much they just love playing music.

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"OFF THE SHELVES"

DOGTOWN - THE LEGEND OF Z-BOYS
By C.R. STECYK III & GLEN E FRIEDMAN

This book is based on the documentary of the film that was released in theaters a few months ago. In the same vein as Friedman's past books, it contains pictures that he took in the mid to late-70's as well as the early-80's. Instead of punk rock/rap bands, it's about the original skaters from that era. If you have not seen the movie, then please, by all means, check it out. Basically, this book is like a photo documentary of the movie. In my opinion, it is not as interesting as the "Fuck Your Heroes" books, and, at 40 bucks, is a steep buy. So I would highly recommend getting the DVD instead, it's way more interesting and about 20 bones cheaper.

AMERICAN HARDCORE A Tribal History by Steven Blush



AMERICAN HARDCORE - A TRIBAL HISTORY BY STEVEN BLUSH

This book is written about the early hardcore bands and their demographic in America during the early-80's. It takes first hand accounts ranging from interviews with Black Flag and the Bad Brains to little obscure bands like Deep Wound. The book has rare photos as well as old flyers and symbols. Basically, you need this book! The history of the Misfits and TSOL is worth it alone. The author, unfortunately, is a bit old and jaded. If he didn't include his opinions in the book, this would be a solid read!

LEXICON DEVIL - THE FAST TIMES AND SHORT LIFE OF DARBY CRASH AND THE GERMS By BRENDAN MULLEN, DON BOLLES & ADAM PARFREY

A small biography of the "live fast, die young" punk rocker, frontman of the

Germs, Darby Crash. This book is basically about how The Germs were formed in the early-LA punk rock scene. The book is narrated by different people from the early days about the young punk scene. Accounts of Darby Crash's life are written by a number of people ranging from Belinda Carlisle (GO GO's) to Keith Morris (Circle Jerks). Included are never before seen pictures of Darby Crash and the early punk scene. Definitely pick this book up!

WE GOT THE NEUTRON BOMB - THE UNTOLD STORY OF L.A. PUNK By MARC SPITZ & BRENDAN MULLEN

"Ch-Ch-Ch-Cherry Bomb!" This book begins with teenage rockers, The Runaways, and ends with Black Flag. Basically, punk rock before the Huntington Beach hardcore movement. It tells you about the Go Go's, The Germs, The Weirdos, X, The Dils and most of the bands that were associated with Dangerhouse Records and Slash Magazine. It almost seems too passive, but the interviews with Kim Fowley are quite amusing. The best part of the book is the final days of The Germs and Darby Crash's death. It's a lil' slow in the beginning but it is definitely interesting. A must have for fans of early L.A. punk rock.

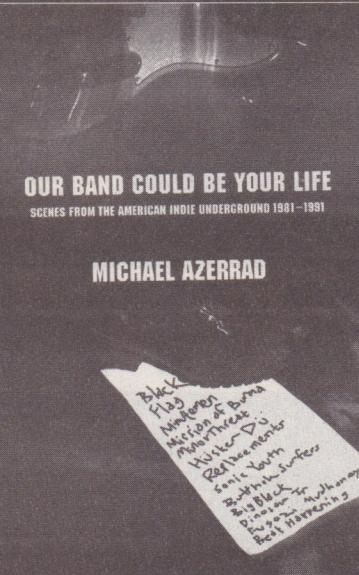
PLEASE KILL ME - THE UNCENSORED ORAL HISTORY OF PUNK By LEGS MCNEIL & GILLIAN MCCAIN

My favorite book; basically takes you back into the past and shows you how punk rock formed. Starts out with the Velvet Underground and Lou Reed, then to California with Iggy and the Stooges. The book tells of The New York Dolls and the association with the whole CBGB's underground phenomena. It goes back to The Ramones, Television, through the 70's up to The Sex Pistols and Johnny Thunders. The only setback are the chapters on Patti Smith; though if you are a fan of her's, then it's interesting. My only setback is that I see Patti Smith as a folk hero, not a punk icon. The book is well written and it is definitely interesting. Note, in the end of the book there is a lady named Rosebud. She is regarded as a punk rock groupie. Towards the end, she is noted as Harley Flanagan's mother-in-law!

OUR BAND COULD BE YOUR LIFE By MICHAEL AZZERAD

This book is an intimate look into the private lives of many of the bands that shaped modern punk and alternative music. The reader finds out what really made Henry

BOOK REVIEWS BY TRU PRAY



OUR BAND COULD BE YOUR LIFE

SCENES FROM THE AMERICAN INDIE UNDERGROUND 1981-1991

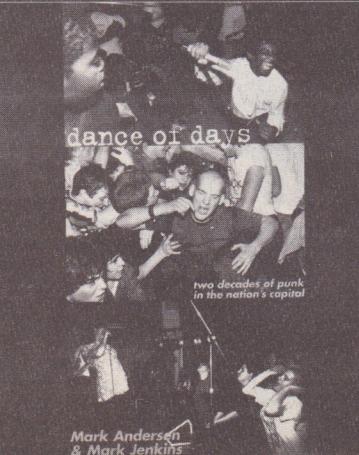
MICHAEL AZZERAD



Rollins go crazy, as the history of the mighty Black Flag is revealed in an astonishingly new light. The book also highlights the ups and downs of many other staples of musical history, such as Sonic Youth, The Minutemen, Fugazi and the Replacements. This is a mandatory read for any one who was ever involved with independent music.

DANCE OF DAYS - TWO DECADES OF PUNK IN THE NATION'S CAPITAL By MARK ANDERSON & MARK JENKINS

The book is awesome!! Basically anything you want to know about the rise and fall of Bad Brains is included in this book. It tells you the same with Minor Threat, and about all the struggles they went thru. Unfortunately it does not talk about the shows in the late 80's and pretty much acts like these had never existed. The book is an



DANCE OF DAYS

Two decades of punk in the nation's capital

Mark Anderson & Mark Jenkins

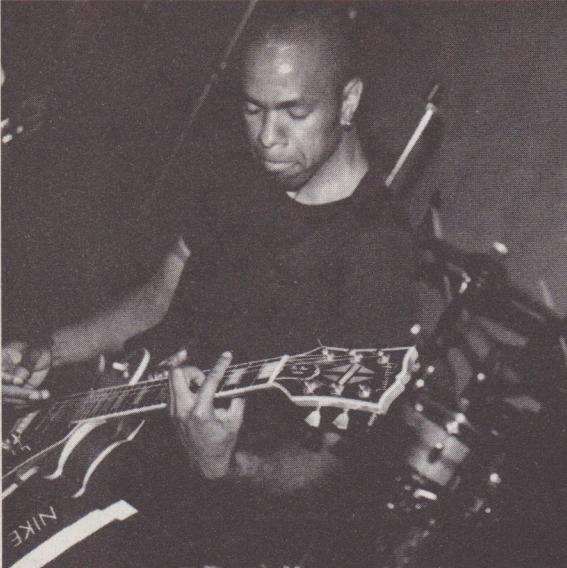
interpretation from the author's point of view, but it does not talk about Government Issue or Swiz or the legendary shows at the Safari Club, BBQ Iguana, Hung Jury or many others either. The Riot Grrl movement, which it talks about heavily in the later chapters, is highly exaggerated. We were at these shows and they were not doing some great cause, in fact they were more of a nuisance. Some of the early-90's shows he talks about with Bikini Kill are simply false; 1. cause we were there 2. he is basically putting his friends' bands on pedestals. The book is a good read, but the author left a lot out. I know they don't want to admit this, but a lot of late 80's Positive Force shows did have "hardcore bands" attending them. To simply dismiss them is not a true representation of DC hardcore history scene.

PUNK - THE DEFINITIVE RECORD OF A REVOLUTION By STEPHAN COLGRAVE & CHRIS SULLIVAN

Basically, a huge pictorial of Please Kill Me (see review), with a heavy emphasis on The Sex Pistols. The pictures, as well as the stories, are great! Highly recommended, even though it's expensive.

MOTLEY CRUE - THE DIRT - CONFESSIONS OF THE WORLD'S MOST NOTORIOUS ROCK BAND By TOMMY LEE, VINCE NEIL, NICKI SIXX & MICK MARS

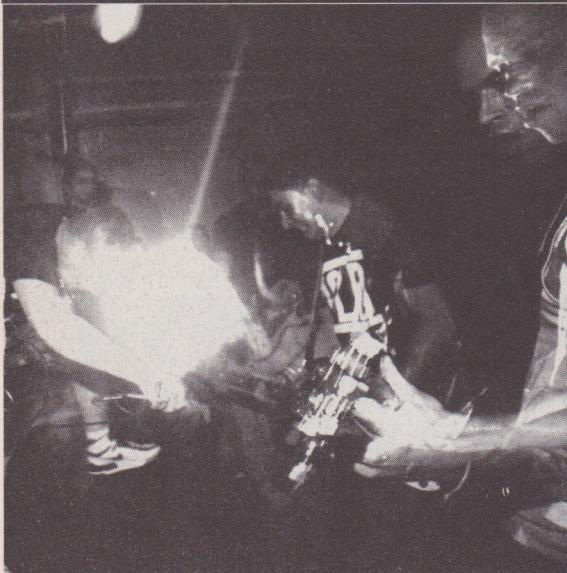
Please, by all means, get this book right now! Completely insane and unbelievable. More sex and drugs in the first 2 chapters than all the other books reviewed combined. Sid Vicious, Darby Crash and Johnny Thunders ain't got nothin' on these guys. See the rise and fall of the most outrageous heavy metal band in history. The Behind The Music episode on VH1 is pretty much the G-Rated version of this book. There is a chapter about how they would fuck girls so much, that before they would go home, they would stop by a burrito place and "stick their dicks in the egg burrito to get rid of the smell of pussy." Why did they do this?! I have no idea! A shower would have been safer. But if you must only read one book, then by all means, please pick this up!



Doing an interview in person with friends can either be one on-going inside joke of virtually no substance to the reader, or so unbelievably structured and formal that the level of awkwardness is almost unbearable. Pete and I sat down with Tim and Ed at the McMahon house on the 11th of July and tried to stay out of either trap. Many people have their minds made up about these guys and this band, maybe others will still keep their's open...

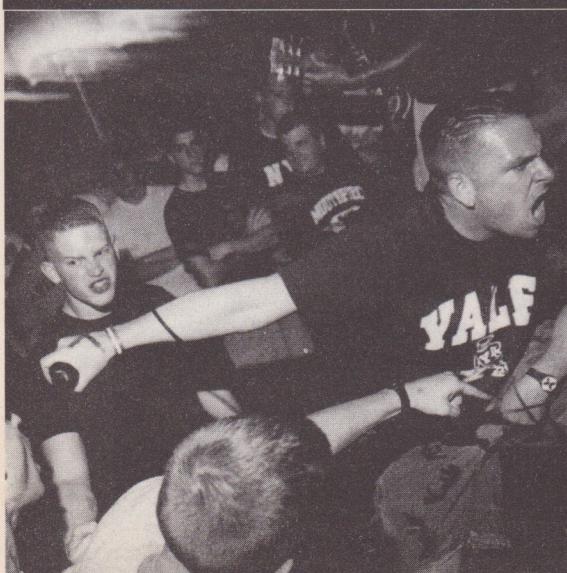
G: Oh shit, did I tell you about this (holding up a blank cassette tape to Tim and Ed)?
T: What?
E: Huh?
G: This new band from Cali...
E: Impact?
G: No, no, this band called Vitality.
P: Yeah, I can't believe you didn't bust that out.
T: What? Is it good?
G: Well, they only have one song and it was on a weird website, but what would you say Pete, sounds like Beyond?
P: Like Beyond, Inside Out...
T: And they are called Vitality?
P: I figured you guys would know...
E: Well, what is it?

FACE THE ENEMY



G: Dude... it's Vic, Zack and Frosty...
E: Does Zack sing on it?
G: Yeah.
E: Shut the fuck up! Turn that fuckin' recorder off and lemme hear it!
G: But why do you wanna hear it?
E: Why do I wanna hear it?
G: Yeah...
E: ...'Cause it's good (apprehensively, not sure what we are getting at)...
P: Oh it is?
T: Wait...
E: I don't know, what is going on here?
G: Well, what would make it good though?
E: Don't tell me Zack's not singing...
G: No, Zack's singing, Vic's on guitar, Frosty's on guitar, and then two other dudes on bass and drums...
E: So... what's the problem?
G: Nothing, but what would make this tape better than if it was just like, "whoever" in the band?
T: Because Vic's done a lot of great bands...
E: Zack's got an awesome screaming hardcore voice...
T: Zack's got an awesome friggin' voice when he's doing a hardcore band...
G: So say I put this out on my record label, and I say that it was Vic and Zack and Frosty, instead of say, three random kids. Does that have any merit as to why it could be good?
E: Oh I know where we are going with this! We're going into

THROUGH IT ALL

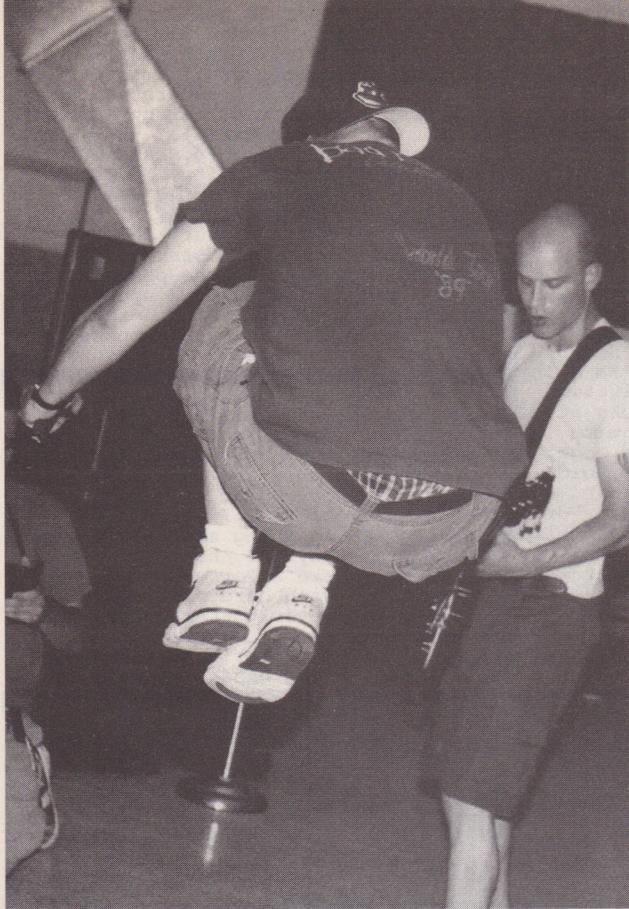


question number one with all the ex-members bullshit, aren't we? Yeah, you're damn right these fuckin' guys earned some credit!
G: I gotta break it to ya here and leave you with blueballs by saying that this tape isn't real and sadly the band doesn't exist. It's a joke.
E: You fuckin' tithead (laughter).
G: But you saw the point I was trying to make...

E: I see your point, and you're damn right, I'd wanna hear that way more than I wanna hear whatever band the hipsters think is cool this week. Maybe that's not a great thing to admit on tape, but I'd be very curious to hear what they'd have to do at this point. You can compare it to composers even, modern day composers compared to Beethoven or say someone discovered a Beethoven symphony that had never been discovered before. You would be much more intrigued to hear what it sounded like as opposed to a new composer in these days because he's earned a reputation as someone with a miraculous amount of talent, you know what I mean. Classic. The word "classic" comes to mind.

P: We just wanted to clear up some things, that's as far as we wanted to touch on the ex-members thing...

G: My point was just to make...and I think it's totally justified too. Like you weren't supposed to ask "who's in it?" We were hoping you wouldn't. We just wanted to describe this fake band, and hoped you would say, "Oh that's cool, whatever." But when I



say it's Vic and Zack and Frosty, then rightfully so, you should say "wow"...

T: "Holy shit let's check this stuff out."

G: And the reason being?

T: Because I know Zack's got an awesome voice, I know Vic can write good music...

E: That's not to say that other kids out there might not have just as much talent, and cool voices, and great song-writing ability, but...

G: This is a write-in...

E: It's a given.

T: I mean it's a given that I'm gonna be interested in hearing it...

E: It's not a given that it's gonna be good.

T: Yeah, exactly.

E: I mean it probably would be, but you know.

G: So yeah, Vitality! Great new band! (laughter)

P: So ok, enough said. Specific details, the best and worst aspects of hardcore as it is today?

E: I can tell you one thing that's the worst. I am honestly sick of the internet, and the rumors and the gossip and the bullshit that the internet has. The ability to hide behind a computer and say anything you want about anybody regardless of having to stand behind anything you say or face them face to face is shit. It's really taken a lot of fun out of hardcore.

T: It's kind of a two-way street with the internet. In one way it's incredible because all kinds of new kids will get on the internet and find out about all these bands and communicate with people all around the world. There's a lot of positive things that can come out of the internet. But Ed's right that a lot of people take advantage of the fact that you're just a faceless...

E: Credent.

T: You have identity other than your words.

E: You can hide behind your anonymity.

T: Yeah, what he said (laughter).

P: What would you say the best aspects are then?

T: As always there are a lot of cool kids around. There's always been, throughout, maybe not necessarily all the same cool kids, but a lot of really intelligent and articulate and thoughtful kids who get involved in hardcore. A lot of people with a lot of

SUBSTITUTE DEATH IS NOT GLAMOROUS, LIFE IS NO EXPERIMENT, DRUGS CAN'T TAKE IT AWAY, ADDICTION MAKES EVERYONE PAY, NEEDLE PUSHED THROUGH THE VEIN, POISON RIGHT TO YOUR BRAIN, BODY LEFT COLD AND LIMP, FUTURE LEFT ON THE BRINK, YOU JUST DON'T KILL YOURSELF, YOUR SELFISHNESS KILLS EVERYONE ELSE, CAN'T POINT THE FINGER OR PIN THE BLAME, JUST WATCH YOUR LIFE AS IT SLIPS DOWN THE DRAIN, DEATH, LIFE, DRUGS, ADDICTION, NEEDLE PUSHED THROUGH THE VEIN, POISON RIGHT TO YOUR BRAIN, BODY LEFT COLD AND LIMP, FUTURE LEFT ON THE BRINK, YOU JUST DON'T KILL YOURSELF, YOUR SELFISHNESS KILLS EVERYONE ELSE, CAN'T POINT THE FINGER OR PIN THE BLAME, JUST WATCH YOUR LIFE AS IT SLIPS DOWN THE DRAIN, YOU THOUGHT YOU HAD THIS UNDER CONTROL, IGNORED THEIR SIGNS AS THEY TOOK THEIR TOLL, WATCHED THESE CHEMICALS DESTROY YOUR LIFE, PUT YOUR FAMILY THROUGH HELL AND STRIFE

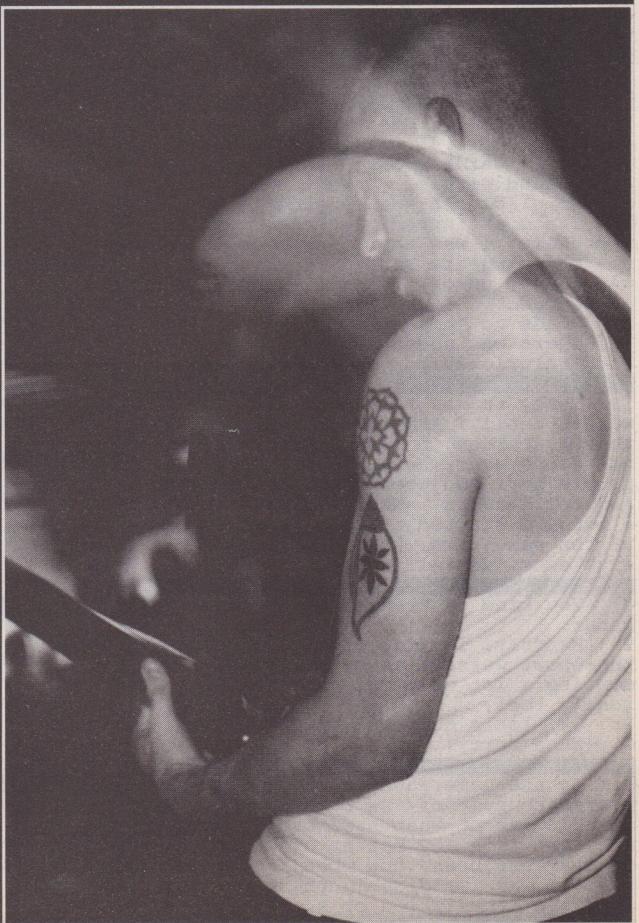
emotion. That's one of the cool things about hardcore, there's so many cool kids you can meet. It's been that way ever since I got involved in it, so it's not a new thing going on in hardcore or anything. But that's always the positive aspect of it.

E: I would just chime in there to say that I still believe that hardcore music is the coolest, best vehicle to spread a message. A fun way to get a good message out there, be it straight edge, or vegetarianism, or even something as controversial as patriotism or love of your country or anything like that. It's always been a cool, exciting way for kids to express themselves. Because the music is in a lot of ways really accessible and it doesn't take a huge amount of talent to play it. God knows I know that, it's really out there for the people, it's the people's music. Kids can start bands themselves, kids can start magazines themselves...

T: It's a very intimate music scene where the people who like the bands can go and walk right up to the band members, before they play, after they play, and talk to them about their band or whatever. That's a really cool aspect about hardcore. Something that actually attracted me to hardcore from day one was just how close everybody is. It's not like we're on this huge stage with this barrier, or we're thirty feet away from the stage and we're worshipping some guitar God. These are real people that are interacting with each other, and that's something that I still really like about hardcore.

G: Ok, hypothetical question..you could have a scene where there's like ten awesome, awesome bands. So put yourself in this situation where you go to these shows to see these bands and they are just amazing, but you can't stand anybody else that you go with, anybody else there, maybe not even the guys in the band on a personal level. But, the message is the same, and the bands are just amazing. Or, say the bands at the time just suck and you can't get into the music or the message, but you can go to a show for the sole purpose of hanging out with friends and having a good time because the kids there are all great. Which one would you choose if you had to?

E: I hate to admit this, but the social side of hardcore, the cocktail party side of it, the standing around and chatting with people, etc, can be great if it's people you haven't seen in a while or people you want to talk to. But, I'm not the much of a social person, and when I started going to shows as a little kid



as a freshman in high school, I wasn't talking to a single soul there. I didn't know if these people liked me or I liked them, but the bands were amazing...

G: You were seeing Bold, so it didn't matter...

P: When it comes to Bold, nothing else really does matter...

E: Well... I was seeing Judge, Chain Of Strength, Gorilla Biscuits, Circle Jerks, 7Seconds...it's got a few holes in it, but, uh...yeah, I was going just for the music, just for the bands. I didn't know Kevin Seconds, I knew he was cool, but you know. I hate to say it, but that's when hardcore was the most exciting and the most fun for me.

G: I wouldn't say there's a wrong answer to this, someone will make it wrong no matter what answer you give.

E: I know, but kids can be very sensitive and be very offended by that, and it's nothing against anyone specific or anything personal. I just don't like to bullshit or chit chat that much. I'm sorry.

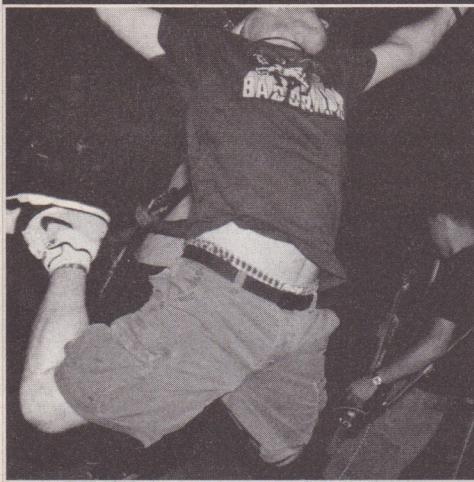
T: It's funny he said that, because in

what's been going on. How true is that?

T: Well yeah, that's the vibe I got from the name. The original thing that came up with the name was, Graham had suggested "The Enemy." I didn't like the word "the" in front of "enemy," it just sounded too punk rock. The Exploited, The Sex Pistols, The Circle Jerks, whatever, I didn't like the whole "the" thing. But I have always kind of like the darker sounding names, imagery. It was kind of funny because I had been thinking of this name like "Face Of The Enemy" before Graham even came up with the "The Enemy" thing when I was thinking of band names. So we just kind of cut that down to "Face The Enemy." You can kind of take it two ways. It's like, everybody looks at us, and they say, "we disagree with this band, they're too straight edge, or they're playing this generic, old fashioned, washed up hardcore that people don't care about anymore," or "those guys are stuck in a certain time period, and wear certain kinds of clothes," or whatever. It's like, we feel that to a scene that doesn't like what we're about, we're the enemy. Well, you're gonna have to face us, because we're not going away. We're gonna be here whether you like it or

long as the stuff is good, they get nothing but more credit for sticking around and staying committed to music and producing something for their fans. I really don't understand why hardcore is so much different in that sense. Ignite for example, when those guys came out I was so psyched because they were guys from Unity, No For An Answer, and they were still doing hardcore, how cool is that? I don't think the ex-members stuff related so much to me, but if it does, I never thought I would be in the position of someone who is looked down upon for continuing to do something, for not going away. What are you supposed to do? Turn in your bass? Ok, thanks.

T: The ex-members thing that really pissed me off was when Never Surrender played Posi Numbers and, I didn't hear this at the show, but on message boards a day later people are talking about how during their cover of "Fed Up" people were chanting "washed up." Everyone was laughing about it, thinking it was funny. I thought it was so fucked up. Here's Porcell, a guy who got involved with hardcore in the early 80's and has never gotten out of it. He went from doing the Young Republicans to doing Shelter. I mean, Judge, YOT...he kept doing bands. I mean, what,



a way, I agree. When I first started going to shows, I was going to shows at like City Gardens where there was like a thousand people. I went with one friend, I didn't know anybody. But, I had the most incredible time ever. I was there, I was there for myself, I was enjoying the bands. Everyone else was just a bunch of heads, just a bunch of people...

G: Heads to jump on...

E: There was something very pure about that relationship, you and the band.

T: Yeah, it was very exciting. It wasn't until I started doing Mouthpiece that I started to meet people, all over the scene everywhere. There were people here and there, but it was few and far between. When I started doing a band, I started to meet people, and at the same time, that's when the scene started kinda falling apart...

G: You kind of traded one for the other...

T: Exactly, it kind of traded off. The shows weren't as great, but I was meeting a lot of people and that was really cool.

G: Ok, let's cut back on the bullshit...

G: Whoa sorry!

P: So the name Face The Enemy, when I heard the name of the band, and I was thinking about what hardcore is today, not that it's any better or worse than it ever has been, but when I heard that name, I was immediately thinking that it was a retaliation or a rebuttal to



not, standing up for what we're about and what we feel is important. The reverse of that is...

(Ed breaks wind in a furious manner, covering us in an invisible layer of throat gagging stench.)

P: You fuckin' stink dude (laughter).

T: The reverse of that is facing the enemy, with us not being the enemy, but the enemy being everything that you think is wrong, and you actually not turning away from it or ignoring it, but facing it head on. The only way you are gonna break down everything you stand against is if you face it head on and tear it down.

P: The ex-members thing, to touch on it one more time, basically it seems that if you stop doing bands you are a "drop out," you start doing bands again and you are "cashing in". How do you get around that?

T: I don't think there's any answer. You just gotta ignore the critics and do what's in your heart. You just have to stay consistent and keep going, and don't worry about what everyone else has to say, and do what you feel is right. Hopefully they will see the sincerity in your sticking around.

E: Outside of hardcore, I hate to use the word musician, but when musicians stick around and keep plugging out music, whether it's someone from The Who, who puts out a solo record and keeps on going and going and going, as

did he stop doing bands for a few months?

G: For about five minutes.

T: Yeah, I mean from YOT to Shelter, there was maybe a couple years, but he was doing Judge, Gorilla Biscuits, he was consistently doing bands. He was doing Shelter forever, and then Shelter ends, he starts up a new band. This is a guy who's been involved in hardcore forever, and just because people don't like what he's doing musically doesn't validate them calling him "washed up."

E: Or "cashing in".

T: Yeah, or "cashing in." I mean he's obviously not making millions of dollars doing this, he's got this in his blood. He loves playing music, whether it's hardcore, or something more metallic, or something punkish... (at this point Steve "Farber" Lucuski enters, and the interview is put on hold for some extended talk...)

G: And...begin.

P: So Tim, how did you end up working with Ken?

G: A specific phone conversation? (this is a separate, question to be answered another time!)

T: I met Ken when I was doing Common Sense 'zine in 1989 with Tony Rettman. Ken and another guy from DC named Jason were putting together a record label, and they wanted to release some seven inches. This kid Jason and Ken would call me up, and one time they asked how I would feel about using the name

Common Sense for their record label, to give them a name people were familiar with. I was into it, they gave us the opportunity to put out bands we wanted to put out too. So they were basically just using the name. Ken was doing a band called Strength In Numbers at the time, and he said they were gonna put that out. So then Tony and I picked the Intensity seven inch to put out, they were this band from Princeton... G: Ed's old band! (no laughter)

T: So then from doing that, Ken would come up here and go to all the City Gardens shows, and a couple times he would stay at my house and we'd hang out, and I'd go to DC and stuff. His bands would play with my bands and stuff like that. So that's how I met him back then. As far as getting involved with him with Face The Enemy, this kid Daniel, who's from Sweden, who's friends with those guys and was a roadie for Better Than A Thousand and Shelter and everything, he was good friends with those guys. One time Daniel was down at Ken's studio, Monster Island, recording for his band, which was Last Of The Famous, that band he and Porcell did. So he was down there hanging out and I guess they had pulled out this recording that Ken, Graham and this kid Alex had done. It could have been a third Better Than A Thousand record, but they weren't sure

started was just me going down to DC, hanging out with Ken and recording vocals for months and months and months. So it was a weird experience, but in a way it was cool because I had all the time in the world to make sure everything I was doing vocally I was happy with.

P: If you played an instrument do you think you'd be doing that rather than singing for a band for the third time? T: If I played an instrument? I don't know, that's a weird question... G: No skin flute there! (laughter)

T: I mean I've always thought it would be cool if I could, but I could never picture myself doing anything other than singing. Once you've sang in a band, it seems like it's the top thing to do, but you know, I've never done anything else, so I don't know. But I enjoy writing lyrics, and I enjoy not having a big, cumbersome instrument wrapped around my chest.

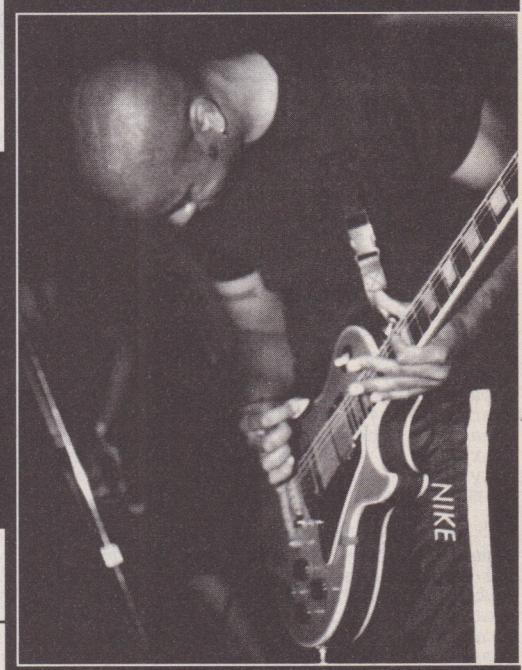
P: Didn't you consider trying out for Vic Dicara's project band?

T: Well, people were always talking about how Vic and Frosty and Chris Bratton had this new band going on. I talked to like a dozen people who either wanted to fly out there and try out or lived out there and were gonna try out. It sounds like it would have been an incredible band. I actually heard some stuff online, some mp3's,

E: Yeah, that's at this point, and that's not even a complaint. I'm very happy to be doing this band. It's different in that sense, like in Hands Tied I had a huge part in the songwriting, even with The Killing Flame, where Joe Foster came up with most of the songs, I wrote a lot of the bass parts and even wrote a few songs on my own. It was a band, we all knew each other, we all hung out. This is different. On the positive side, I love that I can be involved in underground music. When it was with my record label it was great and I love doing that. But to actually be part of the scene or whatever you wanna call it, playing in a band again, seriously, nothing...nothing can compare.

P: Were you disappointed by the demise of the Killing Flame? How did that happen?

E: Was I disappointed by it? Ehhhh...I was disappointed while we were still together, truthfully. It was always just sort of a fizzle. The drummer was never really too into it, Joe Foster is, you know, I guess he's a nice guy



"Those people that day had no clue, just going to work. You can't take life for granted, you gotta do what you wanna do and enjoy your life."

exactly what it was gonna be. But it was a full album's worth of music that they recorded since Ken had a studio, and they basically had just sat on it. At that point, Cappo was no longer involved in Better Than A Thousand, so it was just like a full-length record for an untitled band, kind of sitting around. So those guys were down there talking about how maybe I should do vocals for this record. Daniel called me up when he was down there, and said what the deal was, and said that I should do it. So I told him to have Ken send me a copy for me to check out, and Ken did. That's basically where it started from there...

P: Well obviously the opportunity arose, but you've sung in two bands before. Why another?

T: Why another? It's just something I enjoy doing. Ever since I started doing Mouthpiece it's kept me involved in the scene, and it's still something fun to do. I still have things to say...

P: Is the formula different this time around?

T: As far as what?

P: As far as you writing what you want to say?

T: This band is a lot different than any other band I've done before...

P: Non-centralized...

T: Yeah, any other band I've done before were just like bands I've done with my friends. These guys are friends, but I don't know all these guys all that well. Like, I've met Graham before, but I've never hung out with the guy or anything like that, here and there once in a while. It was weird in a sense that the way this band

just the music, and yeah I thought about, but it's not like I ever talked to anyone about seriously, seriously doing it.

P: What other bands that Ken has done before could you have seen yourself singing for?

T: Jeez, I don't know. I don't think I could have seen myself singing for any other bands he's done. Maybe Better Than A Thousand, but that would be the closest thing. I definitely couldn't have seen myself singing for Damnation, or Worlds Collide!

G: You liked Far Cry...(laughter)

T: Yeah, I liked Far Cry. But, I couldn't see myself singing for many other bands he did.

P: Ed...

G: Wake up Ed (Ed appeared to be traveling through space at a very rapid rate during our interview for the most part).

E: Yes.

P: What's your place in the band, and how does it fit into your life right now?

E: Well, this band is different from any other band I've ever done before because there is the issue of everyone being from different places. It's kind of like a...

G: Traveling circus? (laughter)

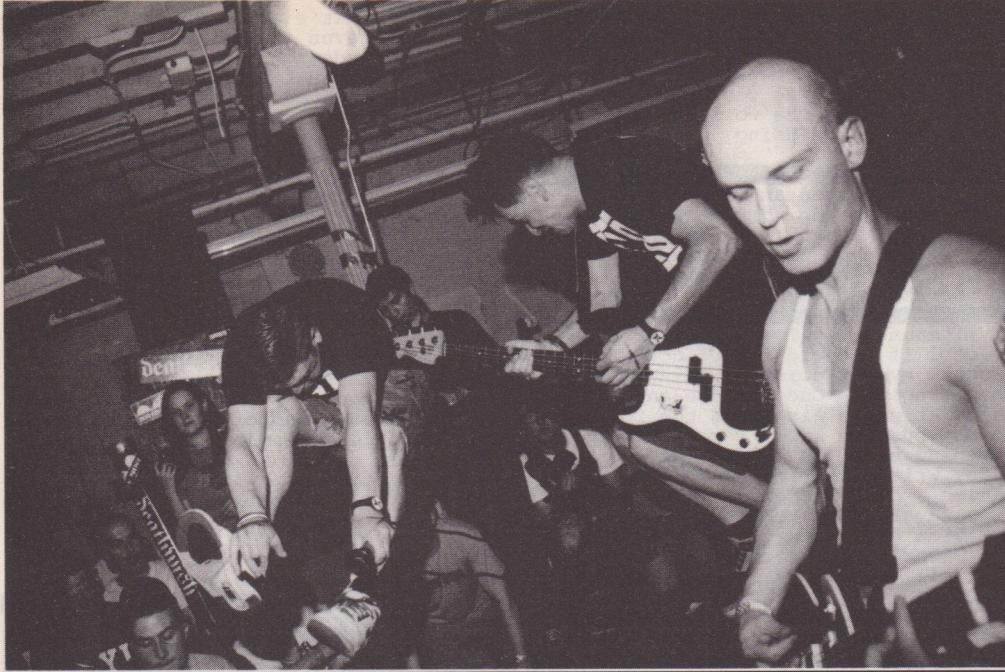
E: Yeah...I don't want to say it's a thrown together, but it's a very well-put-together thing... So it's different for me in that there is really zero creative input on my end. Ken will give me a cd of the songs and...

T: That's at this point. I mean, we've only played three shows.

but he's kind of whacky. So it was hard to be in a band with someone like that who was constantly...I don't know how public I wanna get, but he was just a little off his rocker at that point in his life. I don't know how he is now, I hope he's doing well. But it was weird with the Killing Flame. I loved doing it in that the music was very interesting, it wasn't just straight ahead hardcore which I'll always love. But it was a learning experience in that it taught me how to play bass instead of just hacking away and jumping around. It was almost like going to hardcore college for a couple of years, learning what it takes to actually play your instrument and become a little more comfortable with playing and recording. But the one problem I always had with it was the message. I never came close to believing the message. Joe Nelson had a little bit of a "pinko" flair to his lyrics (laughter). He was extremely left wing, and whatever your politics may be, that's fine, but I just couldn't get behind the message at all. And frankly, to be in a hardcore band that has nothing to do with straight edge doesn't interest me.

G: Joe Foster. Drunken man-whore? Or living hardcore legend not to be reckoned with?

E: I would say disturbed and confused are two words I would use to describe



him. He's an interesting guy. I think he has a disturbed past and it reflects in his attitude these days.

P: Ok... well moving on. Why do people give Livewire shit, and are you worried or do you care that it will carry over to Face The Enemy?

E: I don't care if anyone gives me shit for anything. I don't know why people give us shit. Maybe they are jealous or scared, I don't know.

G: We have cooler sneakers (laughter). E: Anything that anybody has ever tried to give my label shit for has always just been an accidental compliment. "They care too much about their sneakers, they care too much about t-shirts, the message board is kids who only love late 80's hardcore." These to me are not bad things.

P: Tim...Face The Enemy, with regard to time considerations and future goals, has it replaced your intentions with Double Cross Fanzine and where you wanted it to go? For those who don't know, tell a little bit about Double Cross...

T: In a way, yeah. Double Cross Fanzine was something that I had conceptualized in 1996, originally. I did Common Sense years ago, and I loved doing it, and doing a band kind of took over then. I think what happened was during Hands Tied I realized that I really wanted to do a zine again, and I wanted to interview some people, and I've had tons of pictures ever since back in like 1988 when I started to do Common Sense and collected pictures, continuing to now. My girlfriend Traci, now my wife, she's been taking pictures the whole time through, so I have a huge collection of pictures all over the place. Every kind of band, from Supertouch and GB to Running Like Thieves and The First Step, and everything in between. I love doing layouts and putting out all these ideas. But when it comes out to actually transcribing all these interviews, that's what gives me problems. I usually don't have tons of time on my hands. I wanted to do this huge, in-depth interview with Matt Warnke about Bold and Running Like Thieves. So like last year I decided I wanted to try and do Double Cross for real. My first thought was to do this interview with Matt. Running Like Thieves had just started to play, and I really wanted to interview him and see where he stood on a lot of things, and find out about everything from the beginning of Bold

all the way up to Running Like Thieves. So I thought, you know, here's my chance to ask this guy everything I've ever wanted to ask him. So I came up with like 35 questions, sat down, and we ended up doing about a three-and-a-half hour long interview with him. Everything I wanted to know, for the most part, I asked him. I got the answers I wanted to hear, and everything was great. But what wasn't great was when I got home and I started transcribing this thing, and fifteen questions into it I've spent three hours transcribing it. After that, I just didn't get the time to sit down and really nail it out again. Plus, there were like two or three other interviews I wanted to do. I wanted to interview Porcell, and there's like another 35 questions to ask him as well. I had all the questions and everything, and we talked about setting up the interview. But at the time he was living in Boston, and then he moved to upstate New York, so it was quite a distance for me, so it wasn't that easy to do. So I didn't end up getting that done. But I collected tons of pictures for it, I wrote some articles, I had all these ideas for it, I got a lot of stuff together...

G: Did you do the layouts?

T: Well I had ideas, but I never actually did any layouts. So, then Face The Enemy kinda came into play, and I started going down to DC and recording on weekends and stuff like that. So the time I would have been spending on Double Cross I was spending on Face The Enemy. I mean honestly, at some point Double Cross is gonna come out. I'm gonna end up putting it together, whether it's 2003 or 2006, it's gonna come together and I'm sure I'll have the intentions for it. But as long as I have something else that's taking up a lot of time, it's gonna be hard for me to dedicate as much time to it as I want to dedicate to doing it. If I'm gonna do it, I'm gonna do it perfectly, I'm gonna do it exactly how I want it to be done, I'm not gonna take any shortcuts. I'm gonna get every picture that I want to get. I mean I have tons of pictures, but I know there's pictures out there that people have that I have to get. I won't just settle for just using what I have. I know there's pictures out that I gotta have. That's another thing that was taking up a lot of time. There's that guy Ken Salerno, who was always taking pictures for Thrasher, and taking pictures of every hardcore

show at City Gardens and in this area. I know that guy's got tons of pictures, tons. I have a few, but he has rolls and rolls that have to be seen. So I've been trying to hunt that guy down for months and months, he lived in Jersey, and I guess he also lives down in Florida. The only connection I have to him is Dave from Vision, who is good friends with him. So once in a while I'll see Dave and we'll discuss trying to hook up with Ken and get these pictures. So, there's so many things... G: That 'zine has got to come out. T: Yeah, it will. At some point.

P: "Broken Dreams," the first song on the EP, is obviously about Sept. 11th. Where were you guys when that happened? T: I was actually at work, I had just gotten into work, was sitting down at my desk, listening to Howard Stern as I do every day, and I just heard it all unfold right there.

E: I was woken up to the news that NYC has been blown up, that we were being attacked. I couldn't believe my ears. I thought to myself, "What the fuck is going on?" This is how I was woken up. It was as if everyone was saying, "No, no, no, there is no more NYC, it's been flattened." All I could see on the screen was smoke and devastation. It couldn't have been real, it couldn't be happening. First thing I do is I get on the phone with my Dad, I try to call him and the line's busy, call my Mom and the line's busy. Then I call my sister's cell phone and she is just hysterical because I had flown in the previous night, I had gotten in at like midnight. But they thought that I was flying in on the morning of the 11th, my sister was sure that I was on the plane. So my Mom and Dad were both concerned that I was on the plane. They managed to stay calm, but were sort of losing their minds in a more subtle way. My sister was screaming and crying... it was just... the worst day of my life, and I'm still very, very angry about it.

P: Is that the type of song that you wanted to write as soon as you had the opportunity to?

T: Yeah, sort of. I mean, I don't think I ever felt the way that I felt after that happened. I came home from work that day and went in the back yard with my dog which I would do every day when I came home from work. But that said, I just stared into the sky and wondered and imagined all those people who lost their lives. It just really touched me. Then going inside and turning on the TV and seeing this mass destruction, and one of the things that really affected me was seeing all the families members who lost family that day. People holding up signs looking for missing people, and knowing that 99% of people will never see those people again, they were helpless. I knew what was in the back of these people's heads, and that struck me hard.

E: I honestly have not been the same person since then. I know that sounds somewhat melodramatic, but it's true. It strips you of a certain innocence, and it throws the reality of the evil that exists in the world right in your face in the most black and white way. I'm a much more angry and hateful person as a result of it. I know that's bad to admit, but it's just the truth. For the first time in my life I feel hatred towards a large group of people, and I want revenge, and I want it now. That's not a healthy way to live, but I can't see looking at it any differently. I've always been very patriotic, and that just stamped that into my brain that much deeper.

T: For me, I just really put into perspective life in general and not

taking things for granted. You never know, we could be sitting here doing this interview and a plane could drop on this house and we could be dead...

E: It wouldn't even be that surprising, we're in Trenton.

T: Those people that day had no clue, just going to work. You can't take life for granted, you gotta do what you wanna do and enjoy your life.

P: Is there a solution to the situation?

T: Wow...as far as politically?

P: Yeah.

T: Honestly, no. I don't think there is any solution. This is just another example of people hating people, it's happened since the beginning of mankind, it's gonna continue forever.

E: I will say this though..I do think that we'll prevail, just as we always do. There was a rise of patriotism after 9/11, but in general the attitudes of the American people since the 1960's is that they take what they have for granted, and spend more time complaining than celebrating and defending what they have. But even with that said, I think that we as Americans will prevail, and destroy these terrorists. I'll do it myself if I have to (laughter).

G: Gunshots fired into the background as Ed runs off with the platoon in fatigues (laughter).

P: The song "Substitute" has a few ideas floating around behind it.

What's the story behind it?

T: The honest story about that song was that I went to a Sixers game with a friend, and we were leaving after the game, and I ran into another old friend, Dave, who used to play bass for Mouthpiece. He was somebody who I hadn't seen really in years, and we started talking about whatever. I knew that a lot of people who he was hanging out with had really gotten into drugs. Like, Sean McCabe was one of these guys. When I first met these guys they were all young, happy, straight edge kids. After a while, they got out of that and they dove deep into drugs. It wasn't like they were smoking pot and drinking once in a while. I was hearing that these guys were smoking crack, they were shooting heroin, and all kinds of crazy shit. Not all of them, but I had heard stories. So I was talking to Dave, and he had really straightened out his life. So I was asking how everyone else was doing. He mentioned a bunch of people, and asked if I remembered Skip from Turning Point. I said, "Oh yeah, of course." He said, "Oh yeah, I see Skip all the time. He's gone though." I was like, "What do you mean?" He said, "Well Skip's an addict." I was acting surprised, but I had heard over the years about all that shit...

Steve: Didn't people say that at that Memorial Day recording he couldn't even sing, he was out doing drugs in between the songs?

T: Yeah, I had heard rumors for years that Skip was deep into drugs, and I had heard that he was bad off. But when Dave said he was a heroin addict, I was like, "You gotta be kidding." But he said, "No, he does it every day." I said that Skip was his friend, but he said you know, "What am I gonna do? He's an adult." But you don't get off scott-free doing heroin every day, that's gonna catch up to you, you're playing with your life. But, Dave was just like, "Yeah, it's fucked up, what are you gonna do though?" It just really impacted me. My friend that I went to the game with, Scott, we just couldn't believe it driving home. This was serious shit. Skip was in one of the biggest straight edge

bands in the country, and now he's a fuckin' heroin addict and his life is just wasting away. I came home and it was fresh in my mind, and I wrote lyrics about it. It was directly related to what I had found out about Skip, but the lyrics weren't directly about him, they were about the whole situation of someone involved in drugs like that. But that's where the idea came from, and me hearing about him being involved with heroin.

P: Taking an event and creating a song that has a general idea about it, is that the formula to the song, "Not A Chance?"

T: Yeah, "Not A Chance" is just about all the shit talking and all the criticism that I've received over the years. When Mouthpiece did our reunion shows, I put a couple posts on some message boards explaining the shows and why I wanted to do them. Everyone took every word I said wrong and misinterpreted them. They thought I was talking about saving hardcore, and that wasn't my intention. If you wanna know why we did those shows, look at the reunion press of the seven inch. But you know, no matter what you do or what you say, if you speak your mind in a public forum, people are always gonna take shots or talk shit about you. I've dealt with this for like twelve years now. All of the above, I've heard it. And I'll still be here through it all. It's not about a specific incident, but just a general song about all that shit.

E: I guess that's one of the downsides of being a frontman.

P: This is a change of direction, but for all the influence that guys like Ray and Porcell have had on both of you, I'm surprised you don't have more involvement with Krishna consciousness. Or, perhaps you do and I don't know about it?

E: I tell ya, when I was in high school, around 1990 or so, I got pretty into that whole thing. I never went to the temple in New Jersey, in fact I didn't go to any temple until I went to school in Boston in 1991. But I got into it in 1990, I bought some books and read up on it. Basically just because of Ray, Porcell and Shelter. Actually, it was more just Ray at that time. But to this day there were things about that that still interest me. I used to talk to kids at parties

about it, about karma, and the afterlife, and the re-incarnation...

P: Out spreading the word and shit (laughter)...

E: Yeah, I was like the little mini-prophet. I wasn't that informed, but I knew what I knew and I was interested in it. To this day there are aspects of Krishna Consciousness that I find at the very least, philosophically interesting.

T: I got interested in it naturally when Ray started talking about it at the end of YOT, and Ray was a very influential person...

E: Very charismatic.

T: I took his words very seriously, and I looked into it. I didn't just blindly jump into it and shave my head or anything, but I looked into it. I was very reserved about the whole thing, but I did take an interest and I picked up a few books and read about it. I had some friends that would go to the Philly temple in the early 90's, and Ray and Shelter lived there at the time. So we'd go there to hang out and see what it was like and experience it, get a chance to sit there and talk to Ray and stuff like that. But there were a lot of things I got out of that, that to this day I still think about.

E: When I lived in Boston in 1991, Sweet Pete was already kind of into going to the temple. It was really kind of a way to get a free meal and pick up some new Vans, because all the hardcore and straight edge kids were going, and everyone was wearing Vans. You'd have to put your Vans in these little slots because you had to take them off in the Krishna temple. If your Vans were a little beaten up you could just kind of go in there and exchange them (laughter). I never did it! Maybe I did...but it was a good free meal... (laughter).

G: Prabhupada is after you now pal! (laughter)

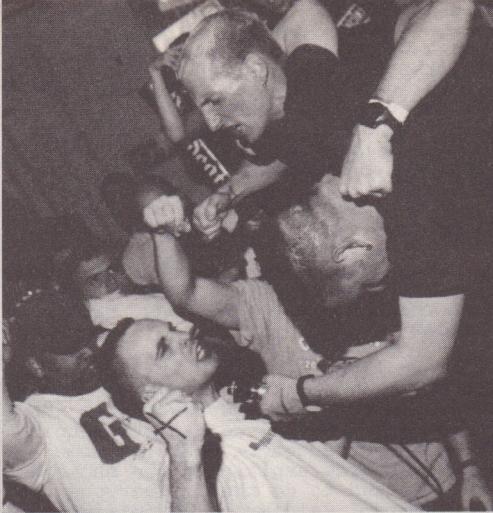
T: Green fungi...

E: Everybody did it though, it was like this acceptable agreement that you could do it...

S: What if some were (Jordan) III's?

E: Nobody was wearing III's (laughter)! That would be shady, they were like \$30 little pieces of crap, ballerina slippers. So you'd go and get food, but while you were there you would talk to a lot of guys, and it would be really interesting, it made a lot of sense.





P: Is that spiritual sense of like Better Than A Thousand, is that gonna carry into Face The Enemy?

T: No, the aspects of the whole Krishna Consciousness thing was like the whole vegetarianism thing and the whole karma thing, and there are a lot of things I believe in. But what I didn't get into was the whole spiritual thing, the worshipping thing of Krishna. I didn't look down upon it or anything, but I personally just didn't get into that part of it.

E: To this day though, if I find I am in traffic and getting frustrated or something, occasionally the mantra will pop in and I'll just bust out a little chant. I mean I don't think anyone in Krishna land is listening because it's not the most sincere thing in the world, but it's settling.

P: What's your biggest musical non-hardcore influence?

E: I love Elvis (laughter, though Ed is serious). There's so many, for me an influence... something like James Brown just kicks me right in the face, Led Zeppelin, The Smiths, Morrissey, Elvis, Rush, all the great rock n' rollers...

P: Pick one.

E: Boyz II Men (laughter). No, I don't know...

T: I'm gonna have to say off the top of my head, Public Enemy. That angry, political rap at the time really struck a chord with me, even now. Other stuff like Ice Cube, but more so Public Enemy because most of the time they were a little more intelligent...

E: Wait...are we talking about punk too?

P: Umm, yeah I guess...

E: From a song-writing perspective, one of the first bands I really got into was The Buzzcocks. Just because their song structures were so simple and so basic that it sounded like you could pick up a guitar and do it on your own.

T: Like I was saying, Public Enemy, I learned all the words, it moved me mentally and physically. Like hardcore, I couldn't sit still listening to it. So yeah, that really moved me.

P: Ok, last question. Specific detail, where do you see yourselves, Face The Enemy, this same time next year...

E: Same time next year, eh? (laughter, pardoned pun)

T: We'll have our EP out, our LP, who knows how many other records. With this band, Ken has his own studio, he writes music like crazy. Once he has

an idea, he just goes and records. With Graham around, they just go in like that and record. Find a drummer, and it's done. So who knows, we could have two LP's out, but for the most part over the summer we just want to keep playing as many good shows as we can play.

P: And a drummer?

T: Yeah, we are still looking for a permanent drummer. We have a really cool guy filling in, but not exactly the perfect person for the band...

E: Incredibly cool kid and incredibly good drummer.

T: He's just filling in right now, so hopefully a year from now we'll have a permanent drummer, have records out, have played some good shows, have a following, have fun with it. My only goal with this band is to enjoy it, I don't have any really high and lofty expectations...

E: I would say, in addition to enjoying it, I want to get a message out there...

T: Oh, of course. That I almost kind of take for granted, it's part of the mix.

E: I also hope this band is more united as time goes on, maybe more centralized, being united as one, practicing. I'd also like to be more involved with song writing and such. If it turns out that that's not gonna be convenient, that's ok, I'm not gonna be offended at all. It's an interesting band situation. Ken is doing a great job writing the songs and recording the songs on his own. I would like to at some point have some creative input though.

P: Is it tough not too have huge expectations, even with you guys being veterans?

T: At this point in my life...I'm married, I have a job, I have a house, I'm probably gonna have a kid within the next year or two...

E: Really? (laughter)

T: I have a lot of things going on in my life. Me doing this band is just a fun thing, it gives me the opportunity to speak my mind, get out there, have fun, meet people, and just do something that I enjoy doing...

E: I'm going in with the exact same attitude. It's a good thing that we've established that this is the level it's gonna be at from the get go. Because that takes out the stress of high expectations...

T: I mean I'm not saying that we'll never take the band further. If things work out and we get good offers to go

on some good tours, I'm not gonna say that I'd turn them down. But with my life and everything now, unless I am making money off this band, which is a goal that I've never had, I just can't go out and tour for six months unless I'm paid to do it. Like I said, I've never expected to get paid to do something like that, so it's not something on my mind at all. If it happened, great. But we'll cross that bridge when we come to it. For now though, I don't have those expectations.

P: Gordo, any questions?

G: Ummm...BAM! (laughter)

E: Cradle Rock Style! (laughter)

S: New shit comin' out on Whack Style Records! Penicillin out on Whack Style! Livewire Records numbers five, six, seven! (laughter)

G: Blowin' shit up your nose!

S: Shit is so hype! (laughter)

E: You wanna be on the lookout for Running Like Thieves going to Europe...

S: Word.

E: New LP out...

S: Word.

E: Little League's coming out with a new album...

S: Droppin' bombs! (laughter)

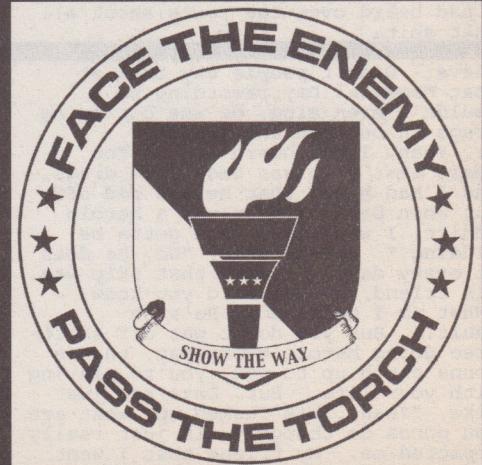
E: The First Step has a new record...

S: Tell your Mom that if there's a piehole in town... (laughter)

E: I hope this is all in there...

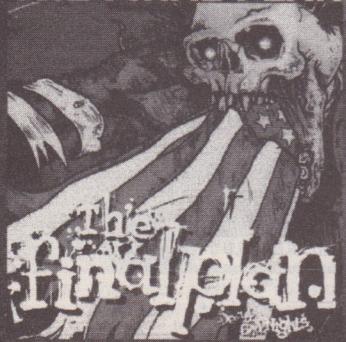
S: Just tell 'em we're all about the honeycomb hideout. (laughter)

E: Farberesta Fiesta. (laughter, continued inside jokes and assorted ballyhoo)



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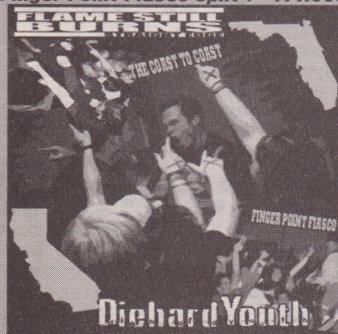
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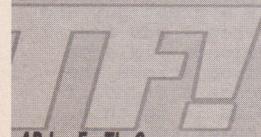
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YOT "One Night Stand" on REV 100

This is shit that just isn't talked about enough, or should be talked about more. Past or present, it doesn't really matter... By Gordo, unless otherwise noted.

Cro-Mags "We Gotta Know" video

I'm not gonna write this pretending that the Cro-Mags are my favorite band ever, and that everyday, my urban, inner rage is fueled by anthems like "Survival of the Streets" and "Hard Times." However, I do love the Cro-Mags, and when I want to listen to, probably the hardest and most anger-inspiring record of all-time, I put on "Age Of Quarrel." That said, let me talk about this classic video. I saw it at a friend's house about 5 years ago, thought it was pretty cool and definitely funny, and never saw it again until a few months ago. Though I am sure Brett Beach or Chris Zusi could write a better analysis of what goes on in the video, there a few key things in it that make it ultimately cool: Top Gun sunglasses, flight jackets, mullets, Harley's menacing looks, evil tattoos, backstage passes, HARD stage dives, and a lot of people getting hurt. If you haven't seen this video, find it at any cost. WE GOTTA KNOW! -G

Leeway "Rise And Fall" intro

Staying on the NYC tip... when Floarpunch covered this a few years back, it was all the rage and it seemed like everyone loved it. Now, it seems like a lot of people have forgotten about the sheer insanity and murder it's capable of provoking. I am no big "mosher," but I can still recognize this as probably one of the hardest dance parts in the history of music. Very simple, yet very effective in causing people to grab each other by the throat and crush them into tiny pieces of human debris. I still have this on a mix tape with only the intro, cutting out right before the vocals come in. Sorry, this is all I can really enjoy by Leeway. -G

Absolution "Dead and Gone"

Has any band covered this? And, covered it well? Easily the best Absolution song in my opinion, with "Never Ending Game" taking a more distant, second place. The recording is a big part of this song being so good, but even if they recorded this in a flooded barn with Hellen Keller at the boards it would still put me through a wall. The lyrics also are some of Djini's best work, his ghostly voice haunting out an urgent message reflecting the state of the hardcore scene towards the end of the decade. I can't imagine what the pit looked like during the breakdown of this song. I am sure that if Gavin didn't see people slicing one another's throats he would have come off the stage and done it himself. Still to me the only really good song on the Murderers Comp. -G

Seriously, are Ray's vocals better on any other recording? This knocks the fuck out of the version that popped up on the YOT/Inside Out bootleg 7", with Ray's vocals incredibly re-done, Porcell's guitar tracks being borderline pyrotechnic, and Sammy's drums mic'd in approximately 27 different places. It's not even the fact that 98% of the rest of this record sucks, I really think this song, in this version, would still have been the stand out track, had it appeared on the S/T 7" in 1990. I guess Ray re-recorded these vocals when he cleaned up some other vocal tracks on CCME, BDTW, and WNITA before Rev did the re-issues in 1997. Surprising, because even as cool as Ray's voice has been in recent years, I don't think it has been the same since the S/T YOT 7". Steal this record, just for this track. -G

Bob Macc and Posi Numbers Fest

This guy deserves all the credit people have given him, and then some. I can only imagine how many phone calls he made and how much aspirin it took to make Posi Numbers work for 2002, as well as all the other previous years. Seriously, tell this guy thanks when you see him. Great job. -G

Far From Breaking's Live Performance

A lot of bands these days jump around, finger point a little bit, and get some blood flowing during their set. But I haven't seen or heard of anyone else going off like these guys. I guess if I sat in a van for two days to play one show, I would want to move around too, but these dudes really de-bust on stage. Even if you don't dig their music that much, their energy has to be admired. -G

Howsyouredge.com

As much as people might want to pretend that old HC shirts aren't cool, just fucking face it-they are. This site has provided endless hours of enjoyment, being able to scope out various Schism, Wishingwell, and Revelation designs at the push of a button, something I take part in every day. If everyone had access to a scanner and the time to do it, I wouldn't even want to think about what could pop up on this site. Hopefully it continues to grow. -G

The Snobs' Dads

I don't know a whole lot about this band, but I know that two of their Dad's drove them from Texas up here on tour. And it's not like they sat in the car and shit, they were really helping their kids out. My Dad is a great guy and all, and surely gave me rides to places when I was fourteen, but across the country? That my friends, is some cool ass shit. If young kids getting driven across the country by their parents to do a tour became a trend, I would be all for it. Let's get 8-year-olds in on this, bring the whole family with an RV for a coast to coast jaunt. Shit, just make it a portable show on wheels. Stage, PA, monitors. Really though, this was super cool to see. -G

Potential Friends

While walking down the main street in my college town (Penn State University Park) this summer, I spotted a kid in an Ensign t-shirt. He was sitting on a bench looking the other way, and I wasn't in very noticeable 'core attire, so I didn't say anything (keep in mind, there are virtually NO hardcore kids where I go to school, even if there are 40,000 students). The next day however, I was at the mall, and while I was in a store I caught a glimpse of an "X Watch" on the wrist of the person next to me. I looked up to see that it was the same kid I had spotted the night before. "Hmmmm," I thought. I looked over and asked him if it was a Swatch. He muttered out an "Umm, no," and loosely flashed it so I could see it, revealing that it was the replica kind made by straight-edge.com or whoever. "Oh, that's still cool, man." No response. "I saw you last night on College Ave. wearing an Ensign shirt, you from New Jersey?" A blank, puzzled look crept over his face. "Umm, no, I'm from outside of Philly." I asked, "Oh, you into them a lot though?" Again, a look of terror and confusion. "Umm, yeah." It was like pulling teeth. Maybe he wasn't catching onto the fact that I knew about his crazy, little subculture. "Yeah, I used to see them a bunch in New Jersey, in fact there is a really bad photo of me on the back of their first LP." Blank stare. From here I realized that this kid had either just shit his cargo shorts from face-to-face human contact, or he really just didn't feel a connection between him and I. I made a little bit more one-sided small talk, asking him if he was a student, but the conversation wasn't reciprocal. I walked away a little puzzled, trying to understand his inability to realize that even though I didn't have multiple facial piercings, tattoos, and the noticeable 'core gear, I might have a little hint as to what type of music he is into. Now granted, if I saw this kid at a show filled with a sea of hardcore kids, I might not approach him. But when you spot someone who looks like they might have a clue in a place where hardcore is virtually non-existent, it is hard not to strike up some small talk. LISTEN UP, SHY KIDS! You can come out of your shells around other hardcore kids! -G

Wait? They'll just BUY like, 50?

Looking through the online Revelation store, I almost fucking vomited on myself when meandering through the 'zine section. A few things... 1, there were maybe 3 or four actual "hardcore fanzines." I don't know what the fuck you would call the rest. 2, out of all the newer GOOD 'zines I know of... practically none were available here. Now, fellow zinesters, I share your pride and love for printed creations, and I too would still be happy if all of my copies of IMPACT just sat in my room. But, why not get it out there for the hardcore world to see?! It just seems like there are a lot of 'zines, even decent ones, but most never get out there because a word like "distribution" doesn't exist as a part of 'zine-dom. Put in the effort and make it fucking work! -G

A reason to finally buy a DVD player...

At Tim and Traci McMahon's wedding reception, Larry Ransom showed a DVD he put together of some old band footage. There was some cool live stuff from Warzone, Side By Side, the GB reunion, and Sick Of It All, as well as the YOT "No More" video. But the coolest of all the clips was a short bit from a present day, Jules Masse interview done by Porcell. Jules is said to be a pretty touchy and even downright

grouchy guy when it came to kids trying to talk to him about the good ol' days, so I was shocked to see how cool he came across in this interview. Maybe the best of all was when he said that he and Gus used to drink tons of milk before Side By Side played, thus giving them endless energy on stage, even if they felt like a beaten piñata later on! Who does that shit these days?! Classic. -G

The New Millenium Hardcore Kid

With dwindling numbers in hardcore, with regard to sincerity, great bands, great zines and even great shows, it's no wonder that what's really rubbing the sausage wrong-ways, is the lack of great kids in hardcore-now, before we even get into this, there are a million and one positive, sincere and enjoyable things about hardcore today, and there always will be. But fact remains, and if you've been to a show in the last 2 years, you know that hardcore now has that weird demographic of kids lurking around, who, while they would gladly pay \$18 for a Thursday t-shirt at the local record store (which fails to carry actual records), are all but willing to dig deep, learn hardcore's roots, read zines, support smaller shows, and at the very fucking least, seem interested in the very show going on around them! Here's a quick guide to make sure your little brother or best friend isn't a... (ps-it's a JOKE!) -P

If you won't go to shows unless you can pre-order tickets on your American Express card... you might be a New Millenium Hardcore Kid.

If you've never spoken to the person booking the show, except to ask for directions to the nearest 7-11... you might be a New Millenium Hardcore Kid.

If "the roots of hardcore" to you, means Iceburn, Snapcase and The Deftones... you might be a New Millenium Hardcore Kid.

If you've never been to a show that wasn't booked by Heath Miller... you might be a New Millenium Hardcore Kid.

If your favorite band's name rhymes, includes the word "theory," refers to the "dark skies" or is partially a proper name... you might be a New Millenium Hardcore Kid.

If you consider Kanes (CA), or Krome (NJ) to be "awesome clubs"... you might be a New Millenium Hardcore Kid.

If the band that was most influential on your life was part of last year's Warped Tour... you might be a New Millenium Hardcore Kid.

If you have an entire wardrobe of band shirts (which you've worn in every school photo) and all of them are black... you might be a New Millenium Hardcore Kid.

If your favorite "hardcore compilation" just came with the new Wonkavision you purchased at Tower... you might be a New Millenium Hardcore Kid.

If the number of band stickers on the back of your mom's mini-van ("No, I swear it's mine!...") is larger than the number of show's you've driven it to... you might be a New Millenium Hardcore Kid.

If you play in a band that's never had a show but you've sold 200 demos via the Rev Board and internet... you might be a New Millenium Hardcore Kid.

If you consider yourself "really into tattoos!" because you have one, poorly done nautical star (or other traditional art), on the back of your calf... you might be a New Millenium Hardcore Kid.

Hardcore Kid

If you've never made a mix tape but have the entire Grade discography on CDR... you might be a New Millenium Hardcore Kid.

If you think "Crippled Youth" is an organization your mom gave change to outside K-Mart... you might be a New Millenium Hardcore Kid.

If you spend more money on clothes at Hot Topic per year than on records... you might be a New Millenium Hardcore Kid.

If the only pictures you've ever taken at a show were confiscated by the guys that work the door at The Trocadero after a Lagwagon show... you might be a New Millenium Hardcore Kid.

If you were straight edge shorter than the time it takes to microwave a beef and cheese burrito ("Hey, weren't you vegan for a week too?")... you might be a New Millenium Hardcore Kid.

If your favorite band is regularly featured on MTV2... you might be a New Millenium Hardcore Kid.

If your favorite new record (wait, do CD's count?) doesn't have either live photos or a lyric sheet... you might be a New Millenium Hardcore Kid.

If you think Harley Flanagan helped invent the motorcycle... you might be a New Millenium Hardcore Kid.

If you'd rather pay \$9 for the CDEP version of a \$3 7" you might be a New Millenium Hardcore Kid.

If every show you've ever been to starts on time because of the 10pm curfew... you might be a New Millenium Hardcore Kid.

If you've made out at a show... you might be a New Millenium Hardcore Kid.

If you've saved money all year to go to Krazy Fest... you might be a New Millenium Hardcore Kid.

If you've never mail-ordered a record because it's "crazy to just put money in an envelope!"... you might be a New Millenium Hardcore Kid.

If you've never read a zine that didn't have a full-page ad from Fat Wreck Chords or Vagrant... you might be a New Millenium Hardcore Kid.

If your favorite "zine" has a subscription plan... you might be a New Millenium Hardcore Kid.

If the majority of your records have drawings of kids riding bikes, 50's nostalgia or beautiful outdoor scenery... you might be a New Millenium Hardcore Kid.

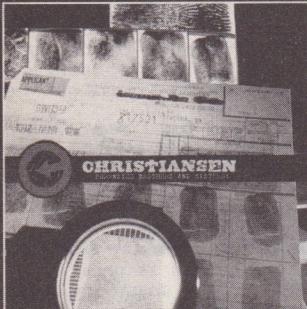
If someone asks you about JUDGE and you reply, "Judy or Joe Brown?"... you might be a New Millenium Hardcore Kid.

If the term "colored vinyl" makes you think of the siding your parents just put on the house... you might be a New Millenium Hardcore Kid.

Got something to say, ponyboy? Write us at IMPACTFANZINE@hotmail.com ...

RANTS!

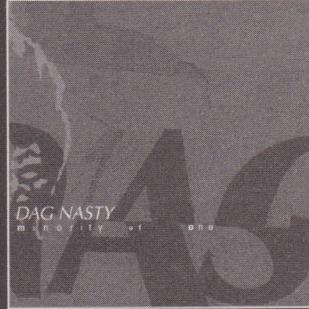
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ZINEOGRAPHY

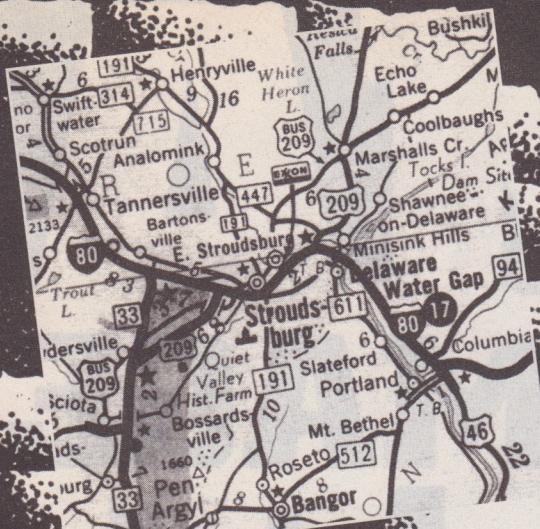
SURE. YOU CAN JUMP IN AND START A ZINE WITHOUT ANY PLANNING... THAT'S HOW I DID IT 10 YEARS AGO WITH WHOLE 9 YARDS AND INTENSE CITY. I'VE LEARNED THE HARD WAY. THAT'S WHY I PUBLISHED THIS BOOK ZINEOGRAPHY- TO OFFER PUBLISHING HELP THAT I NEVER GOT MYSELF.

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COINCIDENCES



7/06/02

...So, the final step in my parent's divorce, the selling of my house in East Stroudsburg, PA, is fast approaching. Anyway, one of the first couples interested in the house stopped in to see the place today, and as it's customary to "be elsewhere" while they look around, my Mom and I did just that. We returned just as they were pulling out of the driveway and so they pulled back in to talk a few minutes. A nice looking couple, pretty young, probably late-20's or early-30's... They approached us and the first thing the "husband" says to me is "I'm guessing that's your room with the photo of Ray and Porcell on the wall?..."

Needless to say, I nearly shit myself. "We're both good friends with Ray, it was so funny, we're looking around the place and all of a sudden we're like 'Hey, it's Ray!'" What's funnier is that I had contemplated putting the 18x24 framed photo in my closet (it's the one of Ray with an 'x' on his hand standing straight up, pointing out, with Porcell in the foreground, bleached shaved head with a little poof of hair in the front playing his black Les Paul. Given to me by the lovely, Traci McMahon, the same one in Boiling Point #3.) because I didn't want to scare off any potential buyers. It's incidents like this that make me wonder, "had I been wearing a certain shirt on a routine trip to the post office, or ended up sitting one more seat back on the bus, who would I have somehow run into?"

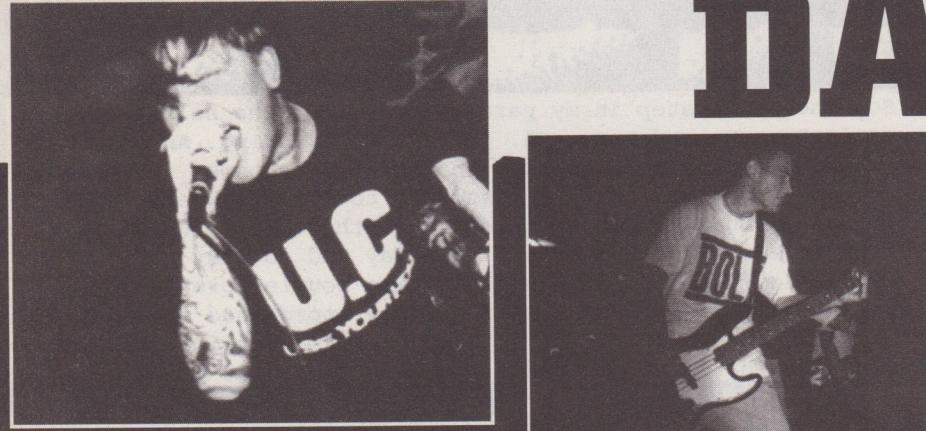
We went on to talk for a few minutes, me stumbling over my words, a little shocked by the peculiarity of it all, but his name was Pete and he was in the legal business, working in NYC, moving to the Poconos, like so many others... "Do you know Dave Stein?" "Yeah, in fact I just talked to him a minute ago..." Turns out he grew up with Ray and a few of the other crew members... I asked him if he knew Porcell and he said something to the effect of "Yeah, he does that label, uhmm... Reflective Visions, or...?" "Equal Vision?" "Yeah!" It didn't seem like he was too up on anything recent, and said he hadn't been in any bands, but still went to shows every so often...

I called Gordo in the midst of all this and ran back out hoping to chew the guy's ear off with youth crew talk and geeky HC questions, but for whatever reason, he was more interested in seeing my house... what a bunch of crap! There weren't any Chung King's laying in the backseat of his car or anything but he was definitely a nice guy, very cute wife, and it would be pretty rad, I have to say, if hardcore had found another way into my home even after I'd left...

Just when you thought being in a small, suburban town, where the closest thing to a hardcore show is the kid who likes NOFX playing tuba in the High School band to celebrate the opening of a new Dairy Queen, fucking NYC Hardcore is peeking in your bathroom cabinets.

-Pete

DAMAGE CONTROL



We interviewed Damage Control via e-mail in July to see what the scoop was on one of Europe's most up and coming hardcore bands. With members of past European powerhouses that really caught our attention, we were excited to see what was brewing with this band. Thanks to them for taking the time to get this done. Read on...

Line-up, ages, members' background, jobs/students, outside interests/hobbies, favorite band, meaning behind the name "Damage Control?"

The line-up consist of Espen (26) on vocals, Daniel (27) on guitar, Per-Oskar (22) on bass, Even (25) on drums, and then there's Marcus, who just joined on 2nd guitar, he's (23). Everyone in DxC played in bands before, such as Sports-wear, Eyeball, Drug Bust, Kids Like Us and Last Hope, to name a few. As far as jobs or studies goes, we all work except for Per-Oskar, who's unemployed at the moment. He's starting school in the fall though, to one day become a great artist. Outside the band, we all just try to get on with our lives the best way we know. Some are fortunate to have girlfriends, some are not. Doh! Obviously we all listen to late-80's hardcore, but apart from that we are into different kinds of music, be it rock, pop, country, hip hop or electronic music. The name? Let's see, first off, we wanted to have a hardcore sounding name for the band and were toying around with a lot of different ideas. A more specific definition of the name would be that after damage is done, one has to see what's unharmed in order to rebuild what's been lost. That goes for different aspects, depending upon which context you put it in. Be it bodily harm through drugs, the downfall of society, or the state of the hardcore scene.

Norway has seen a continuous string of bands that have made some headway through the last six or seven years. What is driving this band, and what is gonna separate it from the infamous "Euro Band" tag that many of the old counterparts are slapped with?

When starting DC, we were really just four friends looking for a good time. We were at that point, all sharing an apartment in Oslo, and playing around with the idea of creating an energetic hardcore band with a positive and inspiring message. There weren't that many bands around that played the kind of hardcore we liked, and we felt that there was a need for someone to pick up the pieces left of the Norwegian hardcore scene. As for the "Euro Band" tag, it is true that Europe has seen it's share of crappy bands, but the problem, we think, is rather the lack of really great ones. The bad ones kind of outweigh those who play quality hardcore. Besides, the scene in Europe is still young compared to the US. The States have a longer HC history than we have, and therefore also the ability to produce better music. European bands often tend to copy those who are already big in America, and become nothing more than second rate imitators. We still have a long way to go, but we're getting there...

Many people say that with the break up of Sportswear, something was lost within the Norwegian scene? Is that true?

Definately. Sportswear was THE cornerstone of the Norwegian hardcore scene at that time and also one of the first bands to gain recognition outside of Scandinavia. For some reason the scene pretty much died out after the band split up, and a lot of people went on to do different things. However, there were still enough kids around in Norway that continued to make things happen.

How has the scene changed from before the "97 revival", to the turn of the millennium, to now? Is the Norwegian scene strong enough to support a new band like Damage Control?

It's really hard to say right now. We just released our seven inch and have to wait and see what the time brings. Shows abroad are usually a lot better than in Norway, but we hope that things will pick up in the future. Norway definitely has the potential to grow due to the fact that the scene consists of hardworking and dedicated kids. It has had its up and downs and its shares of bad times like any other scene in the world. It's not as good as it was 5-6 years ago, when things reached their peak. But for a country with a population of under 5 million, the scene could do a lot worse.

The Uniform Choice comparisons seem pretty abundant and obvious when listening to the EP songs, though some band members don't agree. What is the biggest influence behind the Damage Control sound?

Daniel writes all the music for DxC. "Screaming For Change" is among his top 5 straight edge hardcore albums of all time, but nevertheless he doesn't feel that it influenced him in his songwriting. Espen's style of singing may be the reason why people compare us to UC even though the song structures are quite different. It's hard to say what the influence behind our sound is. Of course we are inspired by a lot of the old bands such as Chain Of Strength, The Faith, Statue, Youth Of Today, etc. A big part of it also comes from the hardcore scene itself; seeing new bands popping up still creating great music, kids still caring and making an effort. It may sound cheesy to some people, but that's just the way we feel.

DAMAGE CONTROL



Who writes the lyrics? Between all the bands that you guys have been in, in recent years, are there still many things that you want to say in a band? How might the message of Damage Control be a departure from your previous acts?

Most of the words are written by Espen, but Per-Oskar contributed with two lyrics on our seven inch. Most of our lyrics are in one way or another based on personal experiences that a lot of people probably can relate to. What we write about may have been said before, but that doesn't make those things less important. Our song, "Look Who's Talking," could seem like just another song with a "stabbed in the back" theme, but to us it's more of an introspective way of dealing with all the gossip that's going around in the hardcore scene. In the song "Just Not Right," we focus on the abuse of alcohol and drugs because we have seen a lot of good friends struggling with the consequences of their habits. At first it may seem like an easy way out of your problems, but in the end it just makes things worse. There are still a lot of issues that we want to address through our lyrics and we will try not to limit ourselves, be it political or personal.

Some Damage Control members have made multiple journeys to the United States for hardcore-related events. What has pulled you to the States, and when you are boarding the plane back to your homeland, what do you remember about the United States and it's hardcore scene?

We have all been to the states several times be it for touring, recording, or just vacationing. All of us have made good friends with people in the states who have given us a reason to return. Shows and record shopping were also a huge motivation for us to visit. As were Taco Bell, Krispy Kreme, Burritoville and Jolt Cola. Most things are bigger in the United States than over here. This includes cities, cars, food as well as the hardcore scene that seems to be very strong, with a lot of good bands and dedicated kids. From a political point of view there are certain things, such as the use of the death penalty, that we disagree with. As an outsider one should be careful to point fingers, but to us it just doesn't seem right.

Without much surprise, this band is a Crucial Response band. Did that take out any of the "surprise factor" when you figured you would be a Crucial Response band from the get go?

Daniel and Espen have worked with Peter CR a lot of times before, and were both satisfied in many ways with the way he runs his label. Peter showed interest in the band from day one. So to us, Crucial Response was an obvious choice. It's one of the few labels in Europe that we think could represent us in the right manner.

Stage Dives or Moshing?

Most definately stage diving! The mosh plays an important part at a hardcore show, when well done, but mostly just leaves a big space in front of the stage. Stage dives on the other hand requires kids up front and allows more people to have fun.

"Speak Out" or "Looking Back?"

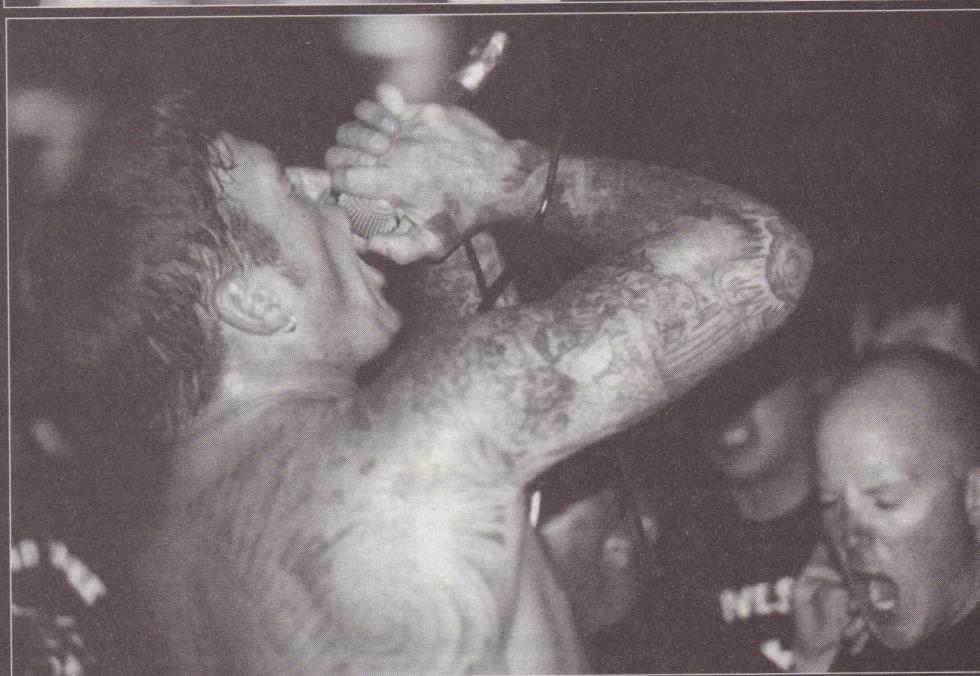
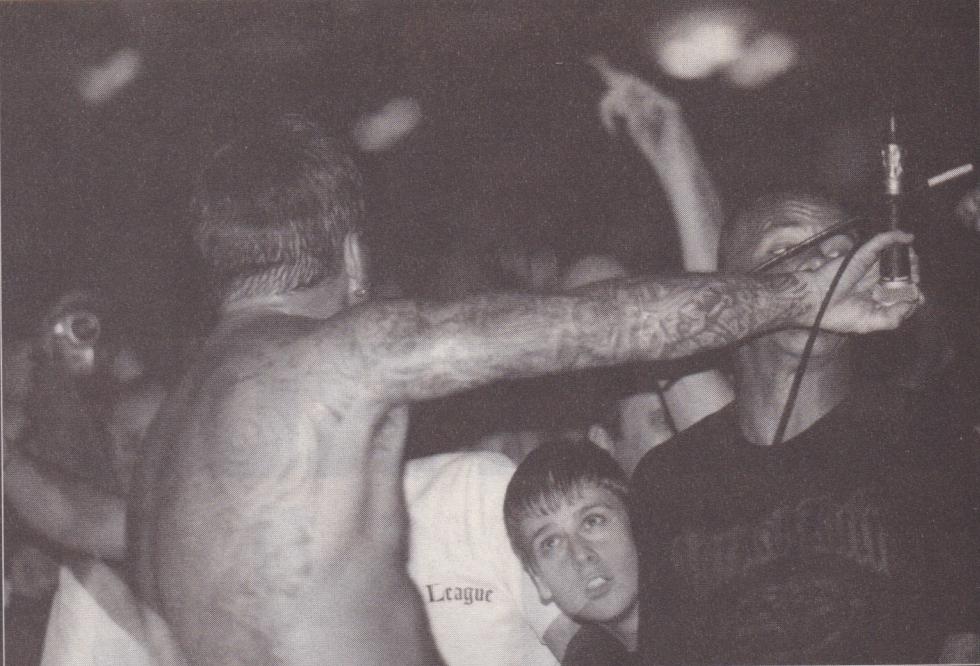
"Speak Out" it is. It's just a classic that's not easy to touch. People always complain about the bad production but you can't deny the quality of the songs. "Looking Back" is an amazing LP with great songwriting (Capone's shining moment) and superb lyrics, but it misses the greatness of the "Speak Out" album by an inch.

Schism or Boiling Point?

Layout-wise I would say Boiling Point. It was groundbreaking for their time but it just didn't possess the wit of Alex Brown. Schism also came with the PX seven inch, and that is hard to beat. It's a draw here. We have to take the easy way out.

Final comments, future plans, Sportswear/Eyeball reunion news...?

First of all we wanna thank you guys, Gordo and Pete, for your support. We are glad to be part of Impact #2. We are gonna tour Europe in October and hopefully record a new seven inch in the fall. Check out our seven inch, "Can't Keep Us Down," if you come across it. We also have new shirts. Two-sided, two colors, \$13. There are no reunions planned for either bands... but you never know. If you wanna get in touch with us, write to:



FEATURED REVIEW

Never Surrender "s/t" CDEP Fight Fire With Fire Records



NEVER SURRENDER



REVIEWS

Blame The Victim "Demo"
 Rule of thumb: If you use a sound clip to open up your first song, keep the sound clip shorter than the actual song. This whole thing is just littered with sound clips that aren't even cool. The music... fast, thrashy, they probably could've opened for Born Against at ABC No Rio in '91 and pulled it off (though I've never been up on that whole scene anyways, so who knows). Some more traditional HC parts, but it creates for a weird mix. Not really sure what they are going for, overall it's just somewhat sloppy. No lyric sheet, a no-no for a demo. They will probably be huge by the time you read this.

(Gordo)
www.blamethevictim.net

Brace "Demo 2002"
 This is a new demo from one of DC's harder working bands, featuring Aaron Barth of Striking Distance on guitar. Why this is coming out after they've already released a 7" on Malfunction is beyond me... maybe a fresh start? From what I can see there's no line-up changes, nor does the sound vary that much from the 7", maybe a bit more melodic, a lot of cool guitar hooks and interesting rhythms make this a decent listen. Lyrically, this 3 song recording seems to focus on more traditional aspects of hardcore... Basically, if you like their first 7" or are a fan of more Dag Nasty-ish kind of hardcore, this will probably suit you just fine. I think this band could be something incredible, but an almost lethargic live show kind of leaves it up to the imagination... Maybe some strong label support is the spark under their asses they need to fire up their live show. (Pete)
brace_dc@hotmail.com

Burn "Last Great Sea" 7"EP
 I guess this is an old NYC skinhead band? Oh well, I never heard of these guys, but I guess these are old songs finally being released. A lot of stuff going on here, it kind of reminds me of Our Gang playing really slowly while doing peyote and having Neil Young and Sabbath riffs blended in here and there. I heard a story once about their singer pulling out his junk and flashing it to fellow skinheads at a show they played in Allentown, Pa. They didn't like that, and a huge fight ensued. I will have to find their other

seven inch now, as I am told that that is harder and faster, though this is still good, progressive stuff.

(Gordo) (Revelation Records:
www.revelationrecords.com)

Champion "Count Our Numbers" 7"EP

When I saw these guys live, I could have sworn that they played just one really long song. The majority of their sound is a classic old style, fast in the Judge and even Brotherhood vein (maybe it's just a mental connection with the Seattle thing and all). But then there is also some early Strife influence, that early New Age sound in there slowing things down at times. If they got rid of these parts (which just sound super redundant and slow down the songs) and filled them in with some more Brotherhood-esque licks, this really could knock the socks up my ass. Oh, their drummer is one of the best in the business, that guy knows a thing or two about "pounding the skins." Lyrically, they stick with traditional themes and do it well. This layout is slick as hell and that back cover just makes me want to jump in the water and swim to the space needle. After that I would go check out a Brotherhood practice. Wait...

(Gordo) (Bride Nine Records:
www.bridge9.com,
www.xchampionx.com)

Cut The Tension #4.5, half-size, printed

Don Juan Up comes back, in a smaller version, but costing cronies no bones to get their hands on this, as it is FREE. Far From Breaking, Stay Gold, The Final Plan, Holding On, flyers, photos, and the other filler stuff. One cool thing is a little Q and A with some other zinesters, a true-to-the roots cut and paste style layout, though some of his backgrounds are a little ill-fitting. Also, a Chokehold photo and quote? What? Another thing, there is absolutely no contact info in here for Donny, his zine, or his band. I'm guessing that slipped his mind? I personally would rather pay a couple bucks and get a giant issue, but we all know that PEOPLE DON'T BUY ZINES. However, even though people don't respect zines, I think free zines get even less respect. Sad but true. I'll still look forward to this one. (Gordo)
donnymutt@aol.com

This issue we only reviewed what were sent or given, as well as a few things we picked up. We never really intended to spend hours reviewing records, so we're officially adopting an "only if you gave it to us or we felt it needed to be said" policy. Any band out there doing something gets our praise just for making the effort, so if we don't like you, don't get all hot and bothered.

Dag Nasty "Minority Of One" LP

Geniuses, sound architects, pioneers, legends...whatever you want to call them, Dave Smalley, Brian Baker, Roger Marbury and Colin Sears created a sound on the classic "Can I Say" only to be mimicked and learned from for years to come. However, you can't put this record on expecting to hear the same thing, it just isn't fair. That aside, this is still solid, rocking, melodic hardcore punk that is honest and sincere. Sure, the "Four On The Floor", Down By Law and Bad Religion sound is found at times, but still overtop the classic song writing that you can easily notice on the timeless "Can I Say." The opener, "Ghosts," is my favorite, with Smalley's broad vocals and Baker's technical yet soulful picking and strumming carrying the tune. Again, these qualities carry through all eleven songs. Lyrics are in the classic Smalley vein, basic and witty, a complex look at the simple things in life. I'm not sure how far this band will carry, but this record easily amps me up to want to see them open for Saves The Day and Green Day at MSG this fall. (Gordo)

(Revelation Records:
www.revelationrecords.com)

Dead Set "Demo"

Hmm...if you are gonna rip-off the Side By Side guys, you better be able to pull it off well. This dude's voice is actually pretty cool, but the music has the super fast 1-2 beat, and most parts are just all around sloppy, like an ultra fast Up Front on narcotics. I also hate reading lyrics that have no punctuation or breaks in sentences. There are a few decent parts on here, which make me want to believe that writing good hardcore songs could be in the future for these guys, but this is a rough start. Oh, Jules is supposedly really pissed off about the artwork. (Gordo)
deadxset@hotmail.com

Degradation "Homeward Bound" LP

Finally, the lost Brotherhood songs are found! Four years ago these German guys put out a very '88 style seven inch on Siton Records, which actually wasn't a bad listen. I don't know exactly what they were up to since then (they picked up Ingo from Eyeball on guitar), but this is an eleven song LP that is a big step apart from

that seven inch. It honestly sounds like Brotherhood being laced with some more early 80's influences, SSD and Antidote sometimes coming to mind. HARD and raging. Gruff vocals (much different and deeper than the old seven inch), some spiffy guitar work, and tons of changes in song structures separate this from the herd with ease. The extra large production and super thick sound only help to punch you in gut. Sometimes the lyrics seem a little bit lost in translation, but well-written once getting past that. A strong Euro band making waves while not being on Crucial Response? Believe it. If you like hardcore fast and raging, and you aren't ethnocentric, then get your act together and find this!

(Gordo) (Competition Records:
www.competitionrecords.com)

Desperate Measures "It's On Your Hands" 7"EP

I never saw the movie, so this will be tricky. Ok... I just can't get into the vocals, and I don't really see the Jules comparisons. Musically this is good, definitely some cheesy filler parts, but also other sections which make up for it (the lead in "Time You Share" is simple yet effective, sounds like a Capone riff if he had a broken finger). Lyrics are in the positive and heartfelt vein, done sincerely even if cliché. I'm digging the insert, but I hope these guys were scrambling for photos because the front and back cover shots just aren't good. Their font has me confused, sometimes I think it's cool, other times it just looks like the SCHISM font without the balls. Verdict is out on this one, but these guys seem to be gaining some ground. (Gordo)

At first the recording kind of irked me. I hear they traveled all the way from MD to NYC to record with some of the Madball guys, but I don't hear the extra \$ here... why not Monster Island or Salad Days, both practically in their backyard? After seeing them live a dozen times or so I can say without hesitation that this band is definitely underrated. Posi-Numbers '02 was a knockout... YBR is talking about an upcoming LP, I'd definitely be interested to see how this band progresses, both musically and lyrically. (Pete)
www.youngblood-records.com

Diehard Youth "s/t" 7"EP
"Crippled," "Of Today,"
"Crucial," "Brigade," "Spirit
Of," "Are Getting Restless,"
"Drug Free," and probably
fifty more that I can't think
of, all common HC phrases
containing that classic
word. But, these guys are
Diehard. Still, when I hear a
name like "Diehard Youth," I
wanna see Pushead artwork, an
8-song Seven Inch, and an
Antidote cover with back-ups
by some dude with a name like
"Mad Dog." Instead we have
a live photo, six songs, and
I saw them butcher a CHAIN
cover once with out "Mad
Dog," or anyone else for that
matter, doing backups. This
record isn't so bad, though
it is simply fast hardcore
played without anything that
grabs my attention, lyrically,
or musically. Is spacing
that difficult these days?
The layout is all botched
with spacing issues. I don't
know what to think, after
all, Carry On started out in
much the same fashion, and
ended up one of the biggest
bands in HC. Who knows. I
hear the LP is more melodic
ala Turning Point, I'd be
interested to hear it.
**(Gordo) (Diehard Youth:
www.diehardyouth.com)**

**The Final Plan "Dead End
Nights" 7"EP**

Yo, I have this record on
"period red vinyl" with the
paper machet cover (1 out of
6), another one on "schmegma
stained vinyl" with the
cashmere cover (Prada, yes, 1
out of 15), and a
"perrywinkle vinyl" one with
the horseradish and sausages
cover (1 out of 13.7).
Seriously Robby, how many
presses can you do? Anyways,
this is Casey from
Committed's new band, or
should I say, old band as he
has since been replaced by
one of the other band members
on voice duties. Sucks too,
because his voice really
tears on this. Imagine Eric
Unit Pride getting kicked in
the balls really, really hard
and then going crazy in the
vocal booth. Fast, hard, raw
raging hardcore that has some
super fast parts and some
hard, slow parts as well,
much in the Clevo vein. The
end of "Another Anthem" is
straight Judge style with the
echoing axe lead, I believe
Lars may have stepped in to
lay that one down. Being let
down, being pissed, and being
confused are what Casey
screams and growls about, and
he says it well. More cool
Linas Garsys cover artwork,
reminds me of a modern day
cross between the Underdog EP
artwork and the animation
from the old Nintendo game
"Freedom Force." Good stuff,
Casey singing did something
more for this band. **(Gordo)**
**(Dead By 23 Records:
www.deadby23.com)**

**In My Eyes "Live In Philly"
7" EP**

It seems like a lot of people
have torn this record in half
already, so I'm not gonna be
too harsh. I think the
concept here was cool: get a
live recording from a broken
up band who put on good live
shows, get some cooler liner

notes and photos, lay it out
nice, and get it to the kids
who wanna hear it. The live
recording has me confused... I
mean maybe there is a short-
age of decent quality live
IME shows, but this is just
scary. One guitar, it sounds
thin, and it was for an
unenthusiastic crowd. When I
hear a live recording, I
wanna hear feedback, extra
noise, crowd back-ups, and
in-between-song-small-talk.
None of that is here. The
Pappalardo liner notes are
cool, just void of any
checking of grammar or
punctuation. The photos are
decent, just super pixilated
and blurry due to a bad scan
job. Hmmm, I would like to
think this was all just
rushed and that the errors
were out of the designers
hands... **(Gordo) (Significant
Records:
edgemn22@hotmail.com)**

Jailbreak "Bustin' Out!"

Demo 2002
"Bustin' Out?" I wasn't
expecting much here. However,
the first song reminds
me a little bit of Raw Deal,
and the anger flows throughout
the rest of these songs.
A definite late 80's NY with
traces of Outburst and
Uppercut (although these guys
are definitely CLEAR), with
vocals borrowing a little
from Confront and of course,
Negative Approach. The
lyrics are ultra basic and
not out to break any new
ground, with reoccurring
hints at violence lurking
within. It seems like people
are going crazy about this
demo, and while I'm not
writing it off, it's no Break
Down The Walls on red vinyl.
Great Underdog quote in the
layout. Not a bad a start.
**(Gordo) (Will Atkin, 406 N.
Bridge St., Grand Ledge, MI,
48837,
toodeepuntilnow@hotmail.com)**

Knock Down "s/t" 7"EP
The band: I never really
followed the gossip and talk
about these guys, I just know
that their name used to be
cooler (Full Contact) and
that they aren't edge any-
more, which seemed to create
some wicked fire in the pants
of many. This is also a
posthumous release. The
songs: Full Contact seemed
like a pretty straight
forward, '88 styled band in
the vein of the Judge EP.
This shoots for more of that
sound mixed with Negative
Approach and The Abused. I
think they should have stuck
with the early Judge sound,
this doesn't mix right for
them. The lyrics: Nothing
new. Classic hardcore themes
but lacking any new twists to
separate them from the herd.

The layout: A real high
point here. This is a
classic looking layout and
one of the finest done by
Team Youngblood. The crew
dude on the cover has the
biggest forearms in the
world. The A side label is a
perfect Judge EP rip-off, but
no complaints here! Bonus
points for the fonts, good
stuff! The verdict: Great
layout, mediocre music with
second-hand delivery, and a
broken up band. **(Gordo)**

I definitely hear what Gordo
is saying, but to tell you
the truth, after throwing
this on a mix tape between
the new Dag Nasty and Face
the Enemy, it got it's fair
share of play, and it grew on
me considerably. I tend to
look at this as "Shark Attack
playing 88-style core."

Again, cool layout, bonus
points for having Crucial
John in the layout (a Gus
Peña for the new millennium).
Not much more to say, if it
wasn't for the artwork and
certain lyrics they could
have continued to play non-
Edge. What's worse, not being
edge, or not being in hardcore?
**(Pete) (Youngblood
Records: 217 West Main
Street, Ephrata, PA, 17522)**

**Lost Cause #5, full-size,
Xeroxed**

A Cali 'zine here, with bands
I could care less about (AFI,
Panic, Converge, Fracas,
Scissorhands), though the
questions keep things interesting.
Cut and paste layout
displaying every font ever
created, including the
hideous COMIC SANS. I sent
this kid 15 issues of IMPACT
#1 for 15 of these... the weight
difference was unbelievable,
this thing is only about 32
pages yet costs the same
price. But, I'm sure he
isn't losing money like us.
Makes me realize why we need
to take ads and cut down on
size. **(Gordo)**
(trash_mys@yahoo.com)

Mandown "Demo"

One of the only cool things I
can say about this is that
the lyrics look like those of
the Beyond LP. I guess these
guys are shooting for the
early 80's sound, as it
sounds like the guitarist is
playing with one string and
the drummer is using a three
piece set. Vocals sound like
a very tired Choke, and
musically nothing here has
balls. Super fast parts to
semi-sloppy breakdowns.
Lyrically, they use the
phrase "sack of shit," which
brought a smile to my face,
but nothing new or thought-
provoking here. Room for
improvement? Yes. **(Gordo)**
I loved this when I first heard
it, the vocalist sounds like
the late, Skip on the 7", and
they definitely mix it up a
bit musically. I haven't
heard anything about this
band except that they opened
for Bane once in Michigan,
they didn't represent at
Posi-Numbers '02, so I don't
know what to really expect.
Probably won't throw this on
again until I hear they're
hitting the east coast.
(Pete)
(mandownhc@hotmail.com)

**Meat Sheet #5 full-size,
printed**

Whoa! Last one of these I
had had Florpunch in it and
I got it in 1997. Agent
Orange (new interview), Tear
It Up, Burn, Shark Attack,
Alan Cage and Sammy, Jim
Florentine (the comic, some
weird stuff here), and some
skating scoops is what's
shaking here. His layouts
really hurt my eyes sometimes,
and some pages look
like they just have garbage

on them (only you find an
article or story mixed
within, hmmm), but it is all
part of the scrappy cut and
paste MEAT SHEET image.
Still a good read. I love
zines. **(Gordo)**
(meetsheet@hotmail.com)

Miles Between Us "s/t" 7"EP

Canucks playing hardcore!
This layout had me somewhat
anxious to check out the
tunes on this piece of wax.
However, I soon realized that
the wax itself was ultra thin
and didn't even sit flat on
my record player, not a good
sign! Well the jams here
kick out in a fashion that
brings to mind a 2002 version
of "Start Today" mixed with a
trying-to-be-hard-but-not-
quite-capable-of-being-hard
hardcore sound. They have
some parts that sound like
they could have been scrapped
from the Florpunch LP,
except the dude's voice on
this just doesn't fit so hot,
and again, you have this GB
type sound happening. In the
end, nothing really grabs me,
even though they are tight
and their structures are
pretty formulaistic. The
singer uses some simple
intelligence, english skills,
and decent analogies to put
his words on paper, and some
rather decent lyrics result.
I would be curious to see if
a later sound can break more
of a mold. **(Gordo)**

**(Blatherskyte Records: PO
Box 40088, Rochester, NY
14604 http://xmbux.cjb.net)**

My Luck "...Is Frozen" 7"EP
Certain things about this
record don't seem to come
together right for me. The
layout has this whole "Ant-
arctica" theme, as does the
first song (which has lyrics
that read like a lost pseudo-
Jack London journal entry,
yet cool). The rest however
shifts away to much more
straight forward lyrics
dealing with a lot of hurt
and ill-fated relationships
(with the classic song title,
"Bitch, Please"). Heavy
stuff. Musically this is
just fast and hard, Cliff's
vocals having an odd similarity
to those of Curtis Chain
had Curtis gotten punched in
his adam's apple. If the
music was as angry as the
lyrics there might be some
more excitement, and I am
hoping that more will come
out as time goes on. **(Gordo)**
**(Youngblood Records: 217
West Main Street, Ephrata,
PA, 17522)**

Never Surrender "s/t" CDEP

I waspsyched, yet skeptical,
when I first heard about this
band. Sure, Porcelly's
vocals will tear no matter
what, but hearing that it was
ex-members of One King Down
and other dudes from Albany
providing the music had me
just a little bit scared.
Live, I didn't get very into
Never Surrender, again due to
the relentless guitar wanking
and metal faces. Seeing
Porcelly singing on stage with
anybody besides Al Brown,
Sammy and Walter still
doesn't sit so well with me.
But this CD had me a little
more excited, as the ultra
raw recording and Porcelly's

throat are simply crushing. A lot of people have said they don't like how it sounds, but I am all about it. H-A-R-D. The fast parts are just wicked, raging hardcore chords and beats. The slow parts are where this goes downhill, as I have never been into the slow, grindy, "pull-your-hair-out" sound that upstate NY made famous. A spiritual Krishna tone still exists in the lyrics, and Porcelli writes them with conviction and intelligence. The black sheep in the lyrical department is the blatant blast on Cappo, "Broken." "The common road's for the common man, I thought you wanted more."

BAM! That hurts. I never thought I would see the day, sad in a way. Of course, a cover of the Blitz song which gave this band their name is included, though a "NY Crew" cover would have been an ass-kicker as well. I hope their new songs continue in a faster, raging way similar to the first two songs on here. Why people have the nerve to talk shit on Porcelli is beyond me. Maybe it's no Project X or Judge, but the guy is still here. Check it. (Gordo) (Fight Fire With Fire Records: PO Box 4086, Rockville, MD 20849)

Not In Order Fanzine #5, full-size, printed

I had never seen any prior issues of this Boston zine, but what we have here are 48-page decent looking hardcore pages. However, nearly 20 pages are of ads. Maybe I just don't notice how prevalent ads are in zines, or maybe it's just the way this is laid out, but ads seem to be the bulk of this thing. Maybe they run them cheap, I don't know. On the positive, we have a great Slapshot interview in here with Steve Risteen where he talks about the Boston Crew and fighting, so that is worth your money right away. Other short interviews with The Final Plan, Madball, Reach The Sky, Suicide File, Death Threat, Hope Conspiracy, and Todd Jones. Also some reviews and photos, and of course, ads. Included in mine was a Death Threat poster, which would be cool if I liked them. There is practically no writing on anything else, and I feel like I don't even know a thing about the editors after reading it. I guess if I had put out five issues of a zine I might not have much to say about myself anymore either. Still a zine, still entertaining, still worth your money. (Gordo) (notinorderbhc@aol.com)

One Up "Demo 2002"

Very positive. Anytime I hear the phrase, "We're gonna bring it back," I cringe in fear of what I could be listening to; the echoes of ultra-sloppy early 90's hardcore bands, the cheesiest of Third Party Records bands, and the occasional "NYHC" demo found on Rick Ta Life's distro table quickly come to mind, when I hear that phrase. It again pops up on this demo, but fortunately,

the rest isn't as bad. Very positive. Live, these guys put on a good show and their energy is a lot more evident than it is on here. Simply, '88 styled straight edge hardcore, Greg's vocals sounding like a mix of Eric Unit Pride, "Can't Close My Eyes" era Cappo, and AJ from Enuf (find this demo!). Tough company to be in. Very positive. However, his words don't always seem to fit in with the music the right way, or at all. Some catchy parts, but it is a demo. Lyrics are very straight edge, very positive, and very hardcore. Very positive. Nothing new, but I don't think they are aiming for that. Very positive. A heavier recording with some thickness will help in the future, but I am curious to keep listening. Not a bad start. Very positive. (Gordo) (theoneup@hotmail.com)

Paint It Black "Demo"

Lifetime: around a long time, varied sound, overrated. Kid Dynamite: around a short time, formulaic sound, even more overrated. Paint It Black: haven't been around a while yet, sounds like nothing new while all their songs sound the same, and I will guarantee they blow up beyond belief and of course, become highly overrated. This has Dave Wagenshutz on drums and Dan Yemin singing for all of you uninformed. It really isn't that bad, but I just know this band will get huge and every weird kid will have a row of their pins on their bookbags and Dickies jackets. I just don't see what is so special here. A few good parts here and there (the one bass line in the song where he talks about his "Chucks" is classic), but usually the song is over before it even picks up. Lyrics are intelligent with some decent twists within. Catch them on tour with someone huge in a couple months and sing your heart out. (Gordo)

Wow, I guess this is where Gordo and I differ because I couldn't disagree more! I think Dan Yemin is a modern day, hardcore-punk prophet. I've never been disappointed by anything he's done. My friend Vikki says he's the nicest man ever too. Yeah, of course they're going to be big. But again, here comes the ol' "ex-members" debate... you can't win. Musically and lyrically, they take your everyday Black Flag/Minor Threat influence, speed it up ten notches and cut the track off early, which only makes me want more. And even if you don't like them musically, they're going to headline some huge punk/hardcore crossover shows for sure, which I couldn't be happier about. The pure musicianship of these guys, especially once you've seen them live, makes you want to quit playing music, they're as tight as a dolphin's asshole. (Pete) (www.paintitblackinfo.com)

Panic Attack "Demo 2K2"

The lost Rancor songs! Really, this band picks up right where Rancor left off, complete with Andy and Jamie from said band, as well as some new blood. Fast, no-nonsense hardcore without a heavy agenda. Borrowing from the likes of all the classic acts, and even showing some advanced musicianship as Jamie busts out a few leads here and there. Frobass's vocals are the same as ever, though a little low in the mix. I think if he really went balls out it could give their sound more of an edge. Don't expect anything new in the lyrical department, as the words deal with the scene, the kids, and the shit from day to day in the most cut and dry terminology and clichés. If they really get out there and play, I think Panic Attack could shake free from the rut that Rancor found themselves in: seldom playing and usually only locally to friends in a setting that seemed like one on-going inside joke (normally involving wrestling, being naked, or a roller coaster). Oh, and it doesn't sound like a cross between Panic and Shark Attack. (Gordo) (fasttimes76@aol.com)

Piece By Piece "Written In Blood" 7"EP

I don't think this is a question of whether or not this is good (debatable) or if I even like it (not really), or if the layout is good (it is). But, should I take these lyrics seriously? "To bash your face down in the ground, to write my name in your blood, now you better want to die." The way I see it, unless you sound like the Cro-Mags, this isn't gonna work out right. The music isn't even that hard or angry. I mean, if you have lyrics like that, I seriously wanna pull the needle off this, out of breath and with my ear drums bleeding. It is hardcore, fast and simple, but nothing exciting. I'm hoping a live show would involve some sort of decapitation or torture ritual, no? (Gordo) (Takeover Records: www.takeoverrecords.com)

Pitch Black "s/t" LP

If I want to hear songs about tombs, death, and horror, I will probably put on something involving Danzig. But, these guys go for that as well and still kind of pull it off. Musically this is just driving hardcore punk with dark lyrics, and even some keyboards used sometimes, which actually adds nicely. If I went to see them live I would want to leave covered in a substance appearing to be blood, with a few chunks of flesh bitten out of my neck and bats circling overhead. Trying to give that same feeling on this doesn't quite work, but it's a solid attempt and ends up being a good listen that is just enough outside the mold to keep things interesting. Fans of Agent Orange or The Nerve Agents

take note. (Gordo) (Revelation Records: www.revelationrecords.com)

Safeguard "Demo"

Ok, I was working at an office doing paper shredding one afternoon when accidentally I shredded the lyric sheet to this while I was looking at it. Whoops. I just remember that the lyrics had long-ass explanations to them. The music here sounds like a European version of early Wide Awake with heavy emphasis on trying to cover up the accent, since these guys are from the UK. The one dude's name is "Teenwolf" and another's is "Tomahawk," so I don't know if there is something I should know about them. But, this isn't gonna replace my feeling that Sportswear is still the greatest European HC band of all time. (Gordo) (xsafeguardx@zoom.co.uk)

Say Goodbye "Demo"

'Ok, this is the story I heard: Choke started caressing some old lady's scalp at the beauty salon where he works in Bean Town, she found it rather inappropriate, and he got fired. He is now singing in this band, and believe me, Jack Kelly is still pretty fuckin' angry. His vocals are right on, and the lyrics are bitter and mouthy. However, none of the Boston Crew is in on this, though the music is quite similar to "Back On The Map." If they dropped the faster parts this could really pass as early Slapshot. However, one line in the lyrics irks me: "I couldn't care less about back in the day." Now now, if it wasn't for "back in the day," there might not be a "today." Respect your elders, son! Decent stuff for a demo. Oh, I just found it it isn't Choke on this after all. (Gordo) (SayGoodbyeHC@hotmail.com)

Shell Shock "Demo '02"

New York Hardcore?! Well, these guys aren't on Back To Basics, they don't have a split 7" with Dirtnap, and they don't have raps in the breakdowns, so something here is a little different. However, it is fast and simple hardcore that brings to mind the Warzone 7" (minus the shaved eyebrows), although the singer actually sounds a bit like Ian (though he probably weighs more than 118 lbs). If these guys were a little tighter on their instruments and had a better recording (better layout as well), this would have me a little bit more excited to hear about new New York Hardcore. Still, there are some solid parts and I would hope the Foot Clan doesn't get to them before they can keep practicing and put out something else. (Gordo) (usscoot@yahoo.com)

Sit Home And Rot Fanzine #1 full-size, xeroxed

This 'zine is all up on the tip of the Cro-Mags, Breakdown, getting into fights, Shark Attack, No Warning, weight lifting, rats, and

moshing... some of which is cooler than the rest. Obviously very Boston based, with a great Al Quint interview/story hour, The Noise, and Down But Not Out, as well as some photos and reviews. There are some good stories, but I'm not sure how much is to be taken that seriously. The layout sucks, it's definitely no eye pleaser, but the content still fired me up enough to go put on "Age Of Quarrel" and strangle my dog. (Gordo) (hardtimes75@hotmail.com)

Some Still Believe "s/t" or possibly "02" 7"EP

Picked this up from Mike Riley's little distro box after having heard the terms "amazing," "melodic" and "hardcore" being tossed around. Well, as it turns out, maybe the last two were correct. This was just too wishy-washy for me. The layout has that "less is more" feel, similar to Count Me Out's "110." I originally thought it was just some choppy BS, but upon closer inspection, you can faintly make out an x'd up hand on an SG and a bass player. There's a big "02" on the back-is that the name of the record? The lyric sheet is on clear vellum, making the .5 font size even harder to read. Creative, but not practical. Musically this band is noticeably from the west coast. Matt, initially, sounds a lot like a certain Englishman from Over My Dead Body, though his vocals even out. Musically, nothing really stands out-some octaves, some mosh. Neither good, nor bad, really.

Lyrically, there's songs about being let down, being alone on Friday's, tragedy, lies, and other soap opera themes. This is a case of drawing influence from new bands, plain and simple-their logo is pure Bridge 9, the layout, again, CMO, and lyrically they fall into that "life is death in slow motion" category. I want to like this band, I think if they single out their identity, they're talented enough to be a more interesting, powerful band. (Pete) (Martyr Records): www.martyrrecords.com, SSB: somestillbelieve@hotmail.com

Start Today #2 full-size, newsprint

If Issue #1 was the "Join The Fight" EP, than this is "Speak Out" LP. Bigger, better, and more content. The First Step, AFI, Over My Dead Body, Diehard Youth, and a great GB re-print from an old "Not For The Weak" 'zine which is funny as all hell. Walter says something like, "Yeah, there is the ABC scene, that's cool. Then there is the LMNOP scene." Some good photos, reviews, and stories, as well as some skating hype. The backgrounds are a little busy, and I still don't see how the "Comic Sans" font fits in a hardcore 'zine, but in an age when "zine" is a dirty word, this still gets me excited. I am guessing Issue #3 will be reaaaal right. BUY IT!

(Gordo) starttodayzine@hotmail.com

Through Thick And Thin "Demo" Michigan? What the fuck? Well I thought that the Battery "Let The Past" EP came out about 11 years ago, but apparently there were some lost songs that these guys got a hold of. So yeah, early Battery sounding, hints of early Mouthpiece, maybe this was an early New Age release to tell you the truth. These guys can actually play their instruments more than the music shows, and some parts are done rather well, but a lot just blends together. I was hoping "Respect" was a Crippled Youth cover, but I guess John Zulu found out and got pretty pissed, so they kept the song title but didn't play the song. I'd give a listen if they put something else out. (Gordo) (mypride@collegeclub.com)

V/A "Revelation 100" LP Alright, let's cut the crap and talk about the GOOD hardcore on here, what minimal amount there is. For starters, all I can say is YOUTH OF TODAY. This song makes me want to dedicate my existence to simply worshiping this band. Sure we've heard the song on that old bootleg 7", but the recording here is better, everything is tighter, and Ray's vocals are re-done (in '97 when he did the re-issue touch-ups), and

might I add these might be his best vocals EVER. This song is fighting to be in my all-time top five list of YOT songs. Next, Judge. "Holding On" is both lyrically and musically one of my favorite songs created by Ferarro and Porcelly. Why it didn't make it to "Bringin' It Down" I will never understand. Side By Side is cool, but they were never tight live (at least not on anything I've heard), and this leaves me from getting too pumped on that track. GB we have all heard, cool because it is GB, but it is no "High Hopes." SOIA, Burn, Quicksand are decent listens but I'm still half-asleep. I really, really like the acoustic Dokken version of Ignite's "You," no lie. You can keep the rest. Mixed feelings on this just because hearing Shai Hulud after YOT is about as cool as getting hit by a car. (Gordo) (Revelation Records: www.revhq.com)

Worn Thin "s/t" 7"EP

First of all, cool Linas Garsys artwork. Musically, this doesn't sound like anything specific, just fast hardcore with semi-screechy vocals, and some octave parts that sound like the might have been from some Atari songs (scary thought). At times I want to say that this sounds like LP-era Turning Point with some Up Front guys filling in after just being

slipped some Benadryl. Lyrics in the personal vein with a continual lyrical-theme of being pissed at someone. The packaging could have been way cooler had they just done the lyrics and photos on the inside of the cover instead of on a separate sheet. Solid Monster Island Studios recording, but I'm not feeling it on this release. (Gordo)

These DC/VA natives have been sticking it out for quite some time. If you've seen Brace, chances are you've seen WT, as 90% of their shows have been together.

Birds of a feather, ya know?... Anyway, my initial reaction was a mix of early and later Turning Point (They cover "To Lose"). Musically, the record is good, though the acoustic guitar intro wasn't up to par with something Joe Foster may have done for Ignite, of course I guess that comes with age, and thousands of mistresses. Maybe a little more lyrical variety, or less "you said..." and "now it's dead..." type lines, because

eventually the original message is lost... The new stuff, though I've yet to hear a recording, is pretty heavy, comparatively. Not the band you miss for pizza, but they definitely have a long road ahead of them. (Pete) (Malfunction Records: www.malfunctiontvshow.com, www.wornthin.com)

NC Puncout "demo" CDR I was greeted by cover art of a Vietnamese dude being shot in the face, thankfully, my listening experience wasn't as painful. Four songs of fast, angry hardcore... kind of reminds me of the first time I heard the Striking Distance 7". I think they have a very similar appeal, throw in some extra sing-alongs for good measure, a VERY cool cut&paste layout, and you've been Punched-out, North Carolina style. (Zack Phillips/5440 Basking Ridge Dr. #205/Fayetteville, NC 28314)

LAST MINUTE REVIEWS

Down To Nothing "6-song Pre-Release" seven-inch

I had seen this band maybe 2 or 3 times before at Hi-Fidelity Records (R.I.P.) in Woodbridge, VA and The Kappa House in DC, yet never really got a good idea of their sound or style. Well, this was some sort of Pre-Release, clear vinyl deal with 6 songs on it... Robby gave it to me, but it had no lyrics or layout, which I'm guessing are still in the works. Unfortunately, the ambiguity of this band kind of carried over because of it. This record has it's fair share of slow, hard mosh breaks and breakneck-speed verses. Fans of label-mates, Frostbite, will enjoy this, as well as the B9-crowd, fans of Right Brigade and Slapshot. The singer sounds and phrases his lyrics much like Wrench TYF without the Beantown accent. There's even some little leads thrown in to keep it interesting, though they could have used some fine tuning and were way too high in the mix. Lots of "You did this!" and "You did that!" type of lyrics from what I can pick up. So yeah... nothing spectacular, that is to say, nothing bad either... I'd probably watch them live, but I'd need more convincing than this to be up front. (Pete) (Dead By 23 Records: www.deadby23.com)

Frostbite "s/t" seven-inch

So was Right Brigade the only influential band of the late-90's/early-2K's? Because it seems like every new band sounds identical to either them (note the picture of the singer wearing an RB hoody) or American Nightmare... Well, at least these guys pull it off somewhat decent, a nice lead surfaces in "Pressure," as well as some grammatical errors in the song's lyrics. I think what sets this band apart is their somewhat unique sense of timing... while the song structure is pretty straight forward, the rhythms are, at the least, creative, making certain riffs, like the mosh in "Your Last Song," sound damn heavy. The lyrics are, as expected, really angry and, at times, sad and hopeless. And while I don't condone this sort of attitude towards life, they definitely match the lyrics with equally hard music. I guess I just want a song to offer me solutions and ideas instead of lines like "...fuck that, fuck you, and fuck everything." Entertaining to watch kids react to this band, though I probably wouldn't be up front. Fans of RB, the early-Boston sound and hangin' tough should enjoy this. (Pete) (Dead By 23 Records: www.deadby23.com)

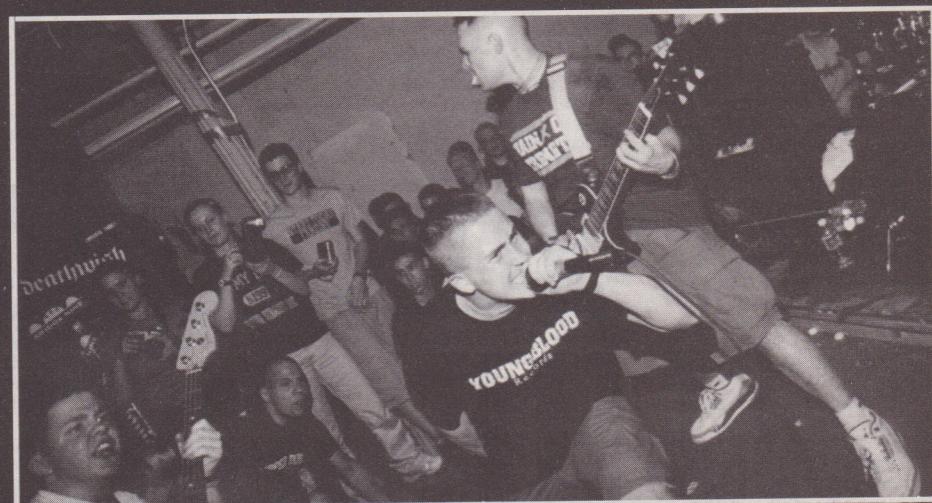
Terror "s/t" 7" EP If you live in the US (or Mexico!) you've probably seen them, if you live on Earth there's a good chance you've heard them. With a 4-song demo, 2-song 7" and an LP on the way from Bridge 9, it's no surprise that this band has some big plans-rumor mill says a couple ventures in the US and even a Euro tour are already in the works! Sheesh! Anyway, this 7" has a clearly HEAVY sound to it. Very tight drumming, drop-D tuning ("THAT's why I can't play Hatebreed riffs! Hey, BOLD did it too!") and deep-throat vocals make this a clearly "crossover-appeal" band. The breakdowns are super slow, almost reminiscent of those of BURN, had they spent more time in Compton. This record is kind of a 50/50 shot with Joey Hardcore; either you figure out it's appeal and it works for you, or not. At the very least, a slick layout and cool photos make it a solid release. Pick it up or pass it on. You'll be hearing about them, I'm sure. (www.takeoverrecords.com)

IT



OPEN HEARTS

FE



AND CLEAR MINDS

SC



Pete and I were driving to see a Saves The Day show just for the hideous nature of it when he put a demo in his tape deck. "Dude, you might like this, they are from North Carolina, called The First Step." I honestly couldn't remember the last time I heard a demo by a fairly new band that got me excited. However, the second I heard those drums on "We All Die," I knew this was gonna be different. Since that night I have become a fan of The First Step; their "Insted on steroids" sound, their ultra-inspiring-without-being-cheesy lyrics, their energy-drenched live performance...their dedication to the emotion. More importantly, I have become a friend of The First Step, and while I know each member on different levels, it didn't take me long to realize that this band encompasses much of what I love about hardcore. Thanks guys.

Interview done via e-mail throughout July and August of 2002 by Gordo. The First Step: Stephen-Growl Aaron-Axe Andy-Boom Izz-Crash

The name, "The First Step," seems to have a definite message, also present within the song of the same name. What does the slogan "The First Step" mean to each of you, and how is it applied to your own lives?

Aaron: Well, when we started we had a long list of names. I think the reason that one jumped out at me is because ANY time there is gonna be a change; any time that shit's about to get done, you hear about, "The First Step is..." etc. And also, like people say, "The First Step" in many situations is the most important, as well as the hardest (like us!-definitely kidding!). I guess that's also how it applies to anyone's life. You have times when you can break with your bad habits and get your shit together and it's a great feeling. And then there are times when, try as you might, you are locked in; the habits, the routines are too much and have a bit of a life of their own. We are just hoping we can live free and keep our lives together, and that's what our name means to me!

Stephen: What the phrase

"The First Step" means, on the whole, is that, unfortunately, we all have

parts of our lives that negative and detrimental overall goals, but we feel don't have the courage or personal understanding to change. The song and that slogan simply refer to how important it is for each individual to find the strength within oneself to take "The First Step" to

overcoming your personal pitfalls, whether large or small. As far as how it is applied to my life, everyday that I am alive I come up against things in my life, which I want to change. Whether it's a desire to go outside and workout, a feeling of need to rectify a situation between an old friend, or confront something larger in my life. At first I think, "these things can wait until later," which is simply procrastination and my not wanting to exert effort and possibly fail. But, then I try and tell myself that these are things I care about and they will never change for the better if I don't get up and take "The First Step." So, the meaning of this is just as much a message directed at myself as it is towards society at large. Invariably, working on any hurdle you must overcome is difficult, but finding a place to begin can be the hardest thing.

Israel: Making the first decision to take action in any situation is most important. Without that first decision, NOTHING gets done. That's what "The First Step" means to me.

What about past bands? It seems like each one of you has made efforts musically, yet this is the first band of yours to really make waves. Why do you think this is?

Aaron: Well, I think like anything, the more you do something, the better you become at it. You also get a good feel for how things work and learn from mistakes; all that stuff! You just learn what you like and what you don't like, you know? I also think TFS works well because we are all friends, are into the same stuff and all the guys are really into making things work. Because of that, we are all really a big part of this.

Stephen: I have thought about this a lot lately because we

just see ourselves as average guys playing in a hardcore band, so it is pretty flattering and somewhat scary that people would think so much of us and our band. The scene seems to be at a weird point right now. While there are some good bands and a lot of people still like hardcore, there is this whole feeling of the need for a gimmick (being tough, depressed, crazy etc.) in order to hype your band, or even at the most basic level, do a good band. So many kids talk about how "I want to start this kind of band or that kind of band;" just start a band and let it fall where it may because people are going to put you in a category anyways, so why pigeon-hole yourself from the start? What this all has to do with the question is this: when we started this band we set out to just do a straight up, honest band that was free of gimmicks, down to earth and sang about things that honestly mean something to us. That is not to say that we are better than anyone else, but that was our approach, and I think that a lot of kids could really relate to us. People have acted like we are doing something revolutionary by speaking our minds but we are really not, we are just being real.

Israel: I've only played in one band before this. I feel that in TFS, each member is really on the same page on a lot of things other than just liking and playing hardcore. In my past band, we didn't really have a game plan, per se. We all liked hardcore and we were all straight edge—that's about it. I'm not saying that's bad, I loved playing in that band. But knowing what we stood for, or what we were striving for as a whole was kind of a blur. It is totally clear for each one of us in TFS. We all take part in writing the lyrics and the music. We all know where we stand! I think that helps a band really succeed. A strong foundation of knowing why you are doing what you are doing.

Playing shows and touring seem to definitely be on your



agenda. What experiences have you had on the road that have made you second guess your efforts, or even worse, made you want to throw in the towel at times?

Aaron: Hmm... nothing is jumping out, maybe something the other guys say will jolt my memory. I could say something that really made me stoked on this band... When we were out on a West Coast tour last winter we met some kids who came from as far as Texas and Detroit to see us play in California. I still can't believe that. That takes a lot of dedication and effort. I just can't believe how cool those kids were to us still. But our agenda is pretty basic; so far it's nothing but fun, to play in a straight edge hardcore band for and with our friends, and speak what's on our minds! As long as we can keep doing that, I'd say you'll see more of TFS.

Andy: I have never ever second guessed my efforts towards TFS. Occasionally, there is a bump or two along the way, but it is nothing we can't get through. Never have I thought about throwing in the towel or giving up on this.

Stephen: We love playing shows, seeing old and new places and just meeting cool kids. While I love recording music, nothing beats going to a show, or even better, playing one. So when we started this band a major goal of ours was to hit the road and play as much as we could. That has gotten hard because Aaron and Andy live in DC while Izz and I are still in NC. But driving long distances doesn't really bother us because it's just a means by which to do the things we love. Honestly, I feel one hundred percent solid with the guys in the band, what we are doing, and how we are going about it. Of course, there have been minor arguments, but nothing that has really made me want to hang up my Vans. I guess the only thing that has made me reconsider the band would be how kids have reacted to us. Don't get me wrong, the support we have received at shows

and elsewhere has been amazing, but being someone who has never had kids be all about your band... it gets kid of weird sometimes. For example, at Positive Numbers this year we sold out of all our records in a matter of five minutes! That is what I expect to see from bands like Mouthpiece or Youth of Today, bands that are legendary, but not from us. What I am getting at, is that it is hard to adjust to people being into your band like this. You love it, but at the same time, you want to stay humble and it's hard to do so when people say you're the best band in hardcore. I have really had to weigh the pro's and con's in my head with this situation, because I don't want to end up some egomaniac down the line. But really, I love this band and most any of the problems that we have, or I have, we are able to overcome fairly easy and together as a unit.

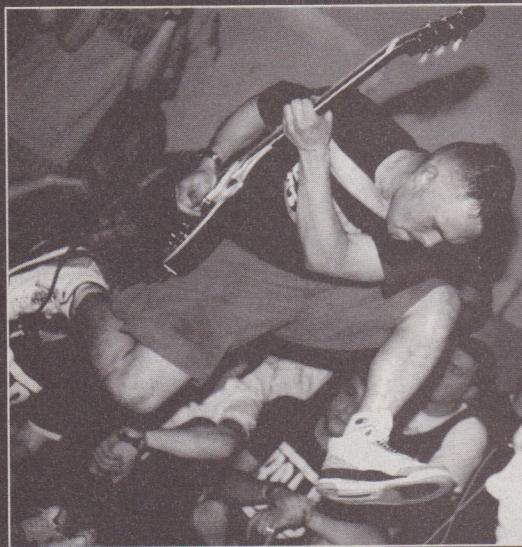
Israel: Well, I've never really totally had my mind set on throwing in the towel. At times I would feel a little beat. Maybe if I felt we let some kids down if we cancelled on a show, we've done that a few times. It's not good when people lose faith in a band for reasons like that. Also, we are only people, arguments have happened.

Who are the most under-rated and over-rated bands in hardcore right now? Why?

Aaron: Ok, to me the words "over/under-rated" are just inaccurate. I tend to think of it as bands getting credit they do, or do not deserve, based on their efforts. That's how hardcore works. But, there are plenty of bands who kids like (or hate) for the wrong reasons. I couldn't say any one band and know for sure, but I guess I could sit and go case for case. I know there are a lot of GOOD bands that I am surprised more kids aren't stoked on. On the "state of hardcore right now" topic, it's really weird. A

lot of people seem to like EVERYTHING now, and think EVERYTHING is great, and I don't really get that. But also a

 Positive
Numbers. We
were RENEWING
the edge for
us and those
who STILL
BELIEVE. It
doesn't really
have much to
do with No
Warning, it
has to do with
our feelings
on The
Straight Edge.



lot of kids also HATE EVERYTHING, which is actually worse. I just play it by ear dude! If I like it, I like it... if not, oh well.

Andy: There are so many good bands that aren't getting the recognition they deserve. Ammunition and One Up would be two off the top of my head, but there are so many more that I am forgetting. I think that too many kids start liking a band a lot for the wrong reason, but it is their choice, not mine. There are times when I can't understand why so many kids love a certain band, but that's just me and everybody is entitled to their opinion.

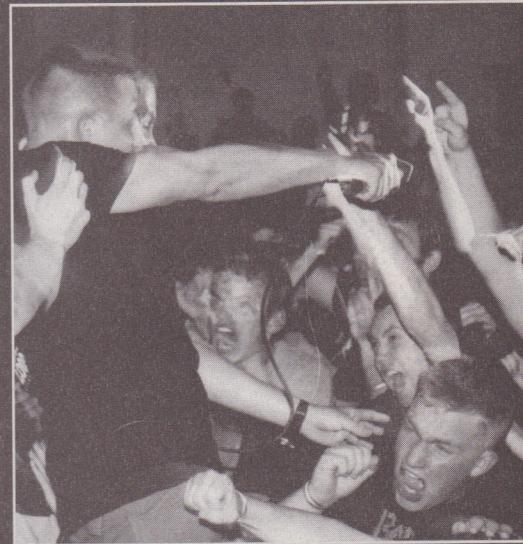
Stephen: The most underrated band right now, man, there are a lot of them. But honestly, I am going to say Face The Enemy. They have received so much shit for having ex-members of prominent bands, and for trying to just do a straight forward hardcore band that the average kid doesn't give them a chance. It's funny that kids say all these things about them, yet if they were trying to milk their position as ex-members, wouldn't they already be on Revelation or Equal Vision or touring the country? I would imagine. It just sucks that some kids overlook them because, not only does Tim write really insightful, well put together lyrics, but the music is wicked good. As far as the most overrated band in hardcore right now, I would say Carry On. I know they are broken up, but kids bow down to them like they were better than Youth of Today. We have hungout together and Todd Jones would probably agree with this. So much of this hype, or lack of hype, on bands just seems so transparent to me. So much of it comes from the various message boards where if you talk about how awesome a band is, it's almost like it becomes a reality, because kids reading this stuff think, "so many people are saying

so much good stuff about this band so they must be good." Then this band becomes the biggest band in hardcore because people think that they are, but it all seems based on something so artificial and easily manipulated, like the internet. The message boards only represent a small amount of the hardcore community, yet they are portrayed as being the voice of it.

Israel: Dude, last time I checked, there isn't some band-o-meter that rates bands. There are bands out there that are definitely more popular than others. For example, BANE and NOT A CHANCE. Two bands that I totally love. Yet BANE has several EP's and LP's out, NOT A CHANCE only has a demo out (yeah, demo seven inch too, but ya know!). One band is obviously more popular than the other, but I would be equally as stoked to see each band. So it's all relative.

At Posi Numbers this year, something happened with No Warning on stage that was of discussion over the weekend. What happened, and is it worth talking about?

Aaron: Ok for the record... I wasn't there during their set, and what we had to say on stage didn't DIRECTLY have to do with them (as we weren't there and I don't know those dudes). We heard a few things of course, and the fact is this... No Warning aside, a lot of kids just don't seem to take The Straight Edge as seriously as they had in the past. In the last few years, it's become "cool" to break the edge, to have shifty values and situation ethics in the hardcore scene, etc. We aren't perfect dudes at all, but we will stand up for our beliefs, ESPECIALLY THE STRAIGHT EDGE. Now, I don't mean some cheesy, unnecessary bullshit here; like acting tough or bringing this fake macho imagery into play... we aren't dissing anyone here, and we aren't some "tough dudes." What I am saying, is we want to allow and maintain a space for kids who STILL love HARDCORE, who DON'T need DRUGS and BOOZE, or tough guy styles to have a good time. That's why we said what we said before the song at Positive



Andy: Who is No Warning?

Israel: All I have to say is, the phrase, "As We Once Were," makes sense now.

Has North Carolina really taken shape since The First Step has begun? Can you imagine there being a really strong, centralized scene there? What are the roadblocks towards it? What's the dumbest thing you have ever seen at a show in NC?

Aaron: Right now, NC is becoming stronger than it has been in the past few years. There are more bands playing hardcore, regular shows, and kids coming out more often. But it's still a VERY small scene. Of course, we are happy cause we get to play for a lot of old and new friends from there, and for some guys it's not a huge drive. I hope it only gets stronger! But, I really can't see the day when it will be easy to have a scene in NC like how it is in other places. Most larger scenes are centered around a large city. And in NC, there are cities, but they are somewhat spread out, which means you HAVE to travel to play or see shows. That's probably THE biggest roadblock. Another problem is that kids in smaller scenes tend to jock bands and styles from larger and more seemingly respected scenes at the expense of just being themselves. I will be the first to admit I have played into it at times. But an example would like like some kids will say. "Oh, my scene sucks, why can't kids be like the kids in _____," or, "That's not how they do it in _____," and that's lame. You gotta be aware of other scenes, but not forsake your own time and place, you know? Plus, it results in people looking DOWN on the smaller scenes. That's lame. And, I

think it also results in kids having so much to prove. But kids are getting more supportive of what's going on NOW with HC, and with what's going on in NC. And I like that! Another problem is that since bands and promoters and the overall scene look down on NC bands, it's HARD to breakthrough and get attention. Like we CAN'T get on big shows in our own state. There is this HUGE division between the small scene and the big scene. If there is a big national act coming through, there are all these poseurs coming out of the wood work. But, I wouldn't have it any other way. We work hard and I am proud for EVERY KID who likes us, because it's on the REAL level; where its KIDS, not FANS. The dumbest thing I have EVER seen at a show in NC, I don't know. There are some whacky things because a lot of kids are out of the loop. I guess the way some kids get into the music, dance and whatnot. They lack style sometimes, but that's mainly new kids, or mall types.

Say you are driving for a super long time to a show you have to play... You get there late and you are really tired and not in the mood for the 'core. You have 5 minutes to put a tape of any choice in your walkman before loading in to play. What do you listen to?

Aaron: Ok, if it's hardcore... probably YOUTH OF TODAY. So much spirit. It can be very energizing, and deep at the same time, which is good! Like, if I could look at the layout, listen to the music, read the lyrics, etc. Lately, some of us have been jamming this "ALONE IN A CROWD" live audio tape. Jules has such good banter, and yet he is kinda chill and focused there, as compared to SIDE BY SIDE, it's so intense! I think there is SO much truth in those songs, and he is very precise and articulate when explaining and expressing them live. If it's NOT hardcore... in the beginning TFS

played a lot of NWA. Our first roadie, 5 MILLZ, was

really fun to jam that with. We would ponder the lyrics and take them literally. He is really half-crazy,

kinda dude, so he is fun to RAP with. But that stuff's pretty NEG. But yeah, sometimes I also listen to like various speeches and live discussions to get amped. A favorite of mine is His Holiness The Dalai Lama. I know it's not hardcore or whatever, but he speaks the truth and it runs deep, yo!

Andy: Iron Maiden, no question about it.

Stephen: Easy, the live tape of the Alone in A Crowd at The Anthrax. For me, what Jules says at that show and how he says it, gives me chills every time I hear it. Like when he explains the meaning behind "When Tigers Fight" and then he says, "Karl," the bass kicks in and he says, "I really hope you understand what this song is about." I just love it. Youth of Today is always good, too. These two bands totally get me in the right frame of mind to play a good show.

Israel: CHAIN OF STRENGTH, my favorite band of all time.

There seems to be a small facet of kids in hardcore who love old bands, old 'zines, old shirts, old shoes, etc (even though they might still really like new stuff as well). Then, there are a group of kids who really can't stand these things, and think that for the most part only the new things in hardcore should be of relevance. Where do each of you stand on this debate? Is it that black and white? Are the "classics" classic to you?

Aaron: Ok. I know this might not be what a lot of people want to hear, but even during the "revival" a few years back, I just couldn't take it. A lot of the new 'core wasn't doing it for me. Of course I didn't stop checking out new bands, going to shows, supporting my friends etc.

But I just found myself more interested in listening to classics by tried and tested musicians than rolling the dice on so many bands that didn't seem sincere. But right NOW, I think there are tons of small bands coming up making a name for themselves. Bands like ONE UP, FAR FROM BREAKING, THE SNOBS, DIEHARD YOUTH, CHAMPION, OVER AND OUT, AMMUNITION and DESPERATE MEASURES are all small bands who are our friends and play GOOD HARDCORE. But right NOW there is a huge backlash against people from previously respected bands playing hardcore, and I have to defend them. I can't believe kids are coming down on FACE THE ENEMY and RUNNING LIKE THIEVES sometimes. These guys definitely are NOT cashing in. They are doing it because of the pure LOVE of hardcore music, just like the new bands I mentioned before. I have seen all these bands play some really shitty shows with a lot of heart, as well as some more successful ones. So many kids are too quick to judge bands too soon, and are too interested in what their friends "think."

ANDY: I love the old and the new.

Stephen: I think to deny where hardcore and punk came from is silly because the foundation of everything we have; music, ideas, styles, whatever, was built then. Plus, so many of the bands that have long since broken up; Minor Threat, Youth of Today, The Dead Kennedy's, The Faith, Insted, or whomever else had so many good things to say and ideas that challenged society and the status QUO of the independent music scene. When I look at my three favorite singers of all time... Ian Mckaye, Ray Cappo, and Jules, I can't help but think how perfectly they've expressed the things they and to the with the mu-understand what is hap-

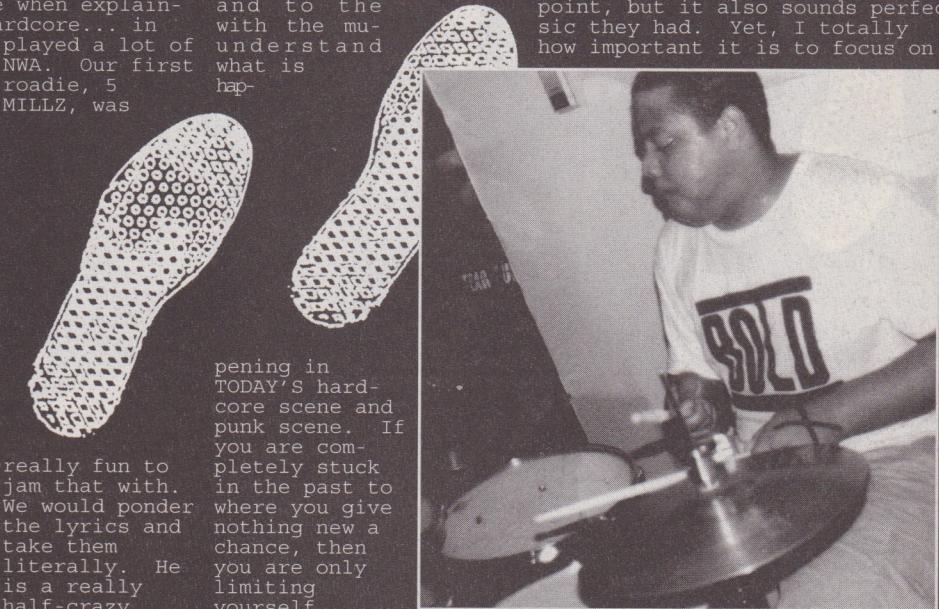
pening in TODAY'S hardcore scene and punk scene. If you are completely stuck in the past to where you give nothing new a chance, then you are only limiting yourself.

Hardcore will die if people treat it like it is already dead. I honestly wish that everyone in the scene could just support what they enjoy, support the scene and really just support one another and stand together. I don't necessarily mean unity in the traditional sense, because so many people use that as a cover to stand behind and hold messed up views or protect themselves so they don't have to open up and stand tall. Rather, I just wish people would stand together and try to be open and understanding of all people. The lines that are drawn these days just seem so petty and absurd to me.

Israel: Dude, TO EACH HIS OWN! Seriously. You can give me BOLD shirts and old-school Vans anyday, but I know not everyone thinks that way. That doesn't give me the right to knock on them, it's just NOT FOR ME. I'm not just stuck in a time warp though, I listen to a lot of newer bands that play different styles too.

The song "The Higher Taste" is about vegetarianism. Bands like Youth Of Today, Cro-Mags and Gorilla Biscuits paved the way on this topic, while countless others in recent years have written songs saying the same thing. Do you really think that your song on this can open new ears? Why not just cover "No More?"

Aaron: Well, initially we wrote the song because all of a sudden, being a vegetarian in the hardcore scene had become some sort of joke. Like NO ONE seemed vegetarian anymore, and kids were totally just acting like it's a fucking trend. "Like, yeah man when I was a dorky vegetarian." We all still felt strongly about it, and it wasn't some joke to us, so we were like "WE GOTTA WRITE A VEGETARIAN SONG;" for us at least, because we were still down. It was a harder song to write. I wanted the song to be direct,



firm, and inspiring, but not "in your face." I didn't want some people to think we were on some Earth Crisis tip, cause that's just not how we are as guys. So, we turned to the lyrics of Youth of Today's, "NO MORE." I also re-read "The Higher Taste," which is a vegetarian cookbook that the Hare Krishnas sell. The recipes are decent, but the commentary is profound to me. It talks about normal benefits of being a vegetarian, as well as the Karma and Spiritual results in what we consume. As far as the song goes, I thought people would basically make fun of us for singing that song. Because while bands had opened that door, so many people seem to just talk down on it. But we just stuck by our guns, and it was funny because almost immediately, people reacted to it. A few of our Non-Veg friends joke us tongue-in-cheek about it. But a lot of kids have hung out with us and told us how they considered or re-considered being vegetarian because of our singing that song. I love that song.

Stephen: Great question. Honestly, yes I think our song can open new ears. When I first thought about it this seemed somewhat arrogant and foolish that we could do for the scene what Youth of Today did, or Earth Crisis did for veganism. But the reason I think it is not a far-fetched idea, is because the scene as a whole does not give a shit about vegetarianism. It is cool now to be a bad-ass, red meat-eating hard mosher. It's funny because I was talking to Sweet Pete the last time I was in Boston, and he and I had a very similar conversation. While a guy like him is a lot older than me, we both agreed that there was a time in



the scene, like the early to late nineties, when finding a kid who was straight edge and NOT vegetarian was very rare. In fact, most kids who sold out would stay vegetarian and start drinking. I am not going to say the idea of living cruelty free is dead, but it definitely at a low point and there are only a few bands, one being us, who are saying anything about this issue. So honestly, I think that kids who get into hardcore now are not faced with this idea, much like it was ten years ago. Maybe we can turn some kids onto the idea or at least cause them to think about the two sides of the equation.

In a band that is so continuously full of optimistic songs and positive energy, is it hard sometimes to not want to break away from such a spirit when there are so many negative things in the world? Is it sometimes hard to always write and say good things in this band?

Aaron: Well, I am not sure just how much this will answer the question, but I have mini-tirade to hit in on. We aren't NECESSARILY a "POSI" band. I am not afraid or ashamed of the POS. But the way I see it, positivity is a mindset and a view rather than just having UC shirts, short hair, and sneakers (that's a different kind of "posi," it's more superficial, but nonetheless cool!). I say this because a few people have been critical of certain actions of ours saying, "Dude, that's not 'POZ'!!!" But the fact is THE FIRST STEP aren't on some posi or negi trip. We want to transcend that stuff, we want to sing about life "AS IT IS." We want to sing about the truth in life and how we feel, not have some "agenda." We are just being ourselves, I guess. If I feel something, I will feel it or act on it, regardless if some librarian-type hardcore kid wants to tell me if it is "posi." I guess I just don't like those words being put in our mouths. With that aside, I believe strongly in the human spirit. I know this world has A LOT of BS that comes at people from every which

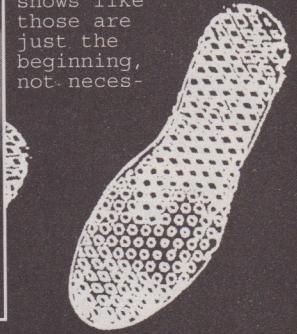
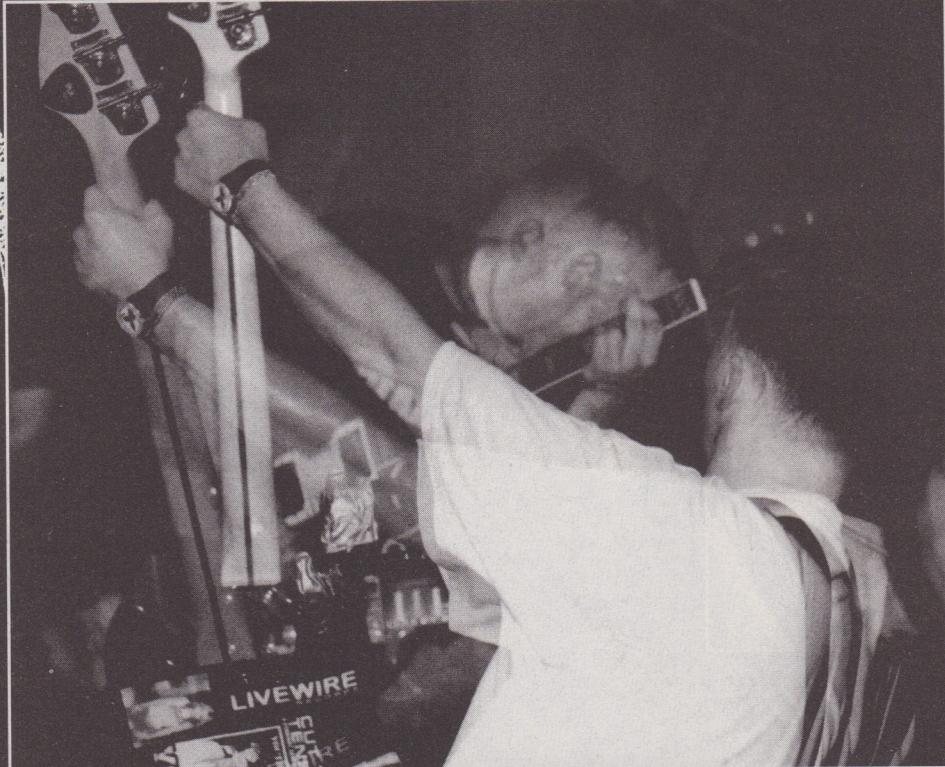
side, but I prefer to face that with clarity and a realistic view. To me, the true optimist then, would be someone who perseveres and is inscrutable, rather than someone who sees through tinted eyes and hopes, worrying about "whether the glass is half empty or full." Oh, and for the record, I am into UC shirts, short hair and sneakers!

What has been the best show you've played? Can you picture future shows getting better than this?

Aaron: So far, the OVERALL best show we have played was this this year's Positive Numbers fest. It was great! We were friends with just about all of the bands who played that Sunday, so it was a good feeling to get together with our friends from all over and go off. I know some people might not want to hear it, but for me that whole weekend was perfect. That Friday and Saturday, Tim and Traci McMahon got married, and Sunday was the show. There were bands and friends I don't get to see that often, and it just lead up to a great show. Big thanks to all the bands that played that day and to Bobb for doing the fest EVERY YEAR! My only real criticism is that I don't see why more shows aren't this good. It seems like kids get so amped up for this one show, and that some of them forget that hardcore can be good all year round! And you don't need an excuse to get crazy at a hardcore show! Kids should support bands and shows ALL YEAR ROUND!

Andy: Since I have been in the band there is a tie between two of them; Gilman St. and Positive Numbers Fest. Gilman was awesome because that is one place that I have always wanted to play. To me, it's the next best thing to The Anthrax.

Stephen: Easy. Ojai, CA, second time on the first tour. Kids went nuts and all we had out was a demo; such an amazing experience. Well, Positive Numbers was insane and I totally loved it. But I knew it would be rad, just not that awesome. I totally think that shows like those are just the beginning, not neces-



sarily the high point. I really support shows in fest each year. I big as Positive we all got our really supported each show and put aside our pride.

Israel: Well, it's going to be pretty hard to beat the Posi Numbers 2002 set, but for answering's sake, that was a fest, not a show. Ojai, CA on the second tour with Champion and Stay Gold was just totally awesome. Gilman St. too... dang.

As far as hardcore bands go, The First Step has been probably the band to put Livewire Records on the map. Should Ed be thanking you, or should you be thanking him?

Aaron: From the drop, Ed has always been good to THE FIRST STEP. He has put us up, busted his balls, and put up with my shit over and over again; and I love him for it! I wouldn't have it any other way. Seriously, when we first started, he totally took a chance on us because he really liked our demo. I don't think I will ever forget our first Southern California tour. It was great. We were initially going to go out on just a demo, but he liked it and got a limited pressing of it out before we made it out. Those 10

days ruled supremely. We would just stay up talking hardcore the whole time. Talking records, shirts, watching videos, going to the beach... you name it. Ten days of PMA, man! But, it was great because Ed really believed in us. And he still does. In some ways, he is a "smaller label," but I would rather grow with a label than be "for sale," and fight to be "the biggest thing." I am totally happy and THANKFUL for LIVEWIRE RECORDS!

Andy: I think we should definitely be thanking Ed. Ed has done so much for TFS and we appreciate it so much.

Stephen: We should be thanking Ed for doing so much for this band and for believing in us. Few people have had the dedication towards this band that Ed has. I know this is a short answer but I really can't say enough good things about Ed. In fact, while thinking of this question, I called up Ed and just left him a message saying "thanks for everything." I think Livewire is a great label, and I have heard that Damage Control might be added to the lineup, so that would make it even better!

Israel: THANK YOU ED!

When each one of you aren't doing something hardcore-related, what are you up to? What outside of hardcore makes you tick?

Aaron: Hmm. Right now, I work... A LOT. I have a government job for the time being, but it is not my ambition really. I use that job so that I can afford to do things like THE FIRST STEP. I like to exercise and read. I like to cook new foods, and I am really into Buddhism and meditation. That stuff REALLY gets me going. And I like to RELAX!

Andy: When I am not doing something that revolves around

sitting here, thinking about it, the feelings are all intact; we are ALL still friends and VERY excited about this band, the straight edge and so on. So it's going good! But for a while, things DID get a little scary!

Andy: I definitely think TFS is going to stick around. Everybody in the band is stoked about it and, basically, right now nothing stands in our way. We have been practicing a lot and writing a bunch of new songs. We will probably demo a few of them and then hopefully, by 2003, start recording for an LP. We plan on hitting up Texas as soon as we can and continue playing as many shows as possible.

Stephen: Totally. While we as a band are not going to change how we sound, which could limit the amount of time we could stay together, I know Izz, Aaron, and Andy will all be edge and vegetarian ten years from now and for the rest of their lives. I believe in these guys and what we are all about. The only thing that will cause The First Step to end, is once we have reached the point where we feel like we have done all that we set out to do and have said what we needed to say. Unfortunately, that could be a year from now, or three; we just never know. But, that is the honest truth. We are not a project band, but we really have a narrow scope of what we set out to do; a sincere, straight edge, vegetarian hardcore band. While there are some other philosophies at work as well, those are the overriding ones.

Israel: Well, to keep this going, we must have our goals in sight. I would say writing an LP would definitely be a goal we have right now, but we are taking our time with that. I really want to do a full North American tour. We having been kicking around the idea of playing in Europe. This band will be around as long as we have goals and a drive to meet them. Things COULD get in our way, but I

SOMETHING INSIDE LOOKING BACK IN A SHORT TIME, I KNOW I'M NOT AFRAID TO SCREAM AND SHOUT 'CAUSE I KNOW WHAT WE'RE ABOUT. SOLID IDEALS COMBINED WITH MY FRIENDS, FOREVER GROWING IN MY HEART AND MY HEAD. SOME SAY THE CORE HAS SEEN BETTER DAYS BUT ITS STILL ALIVE IN SO MANY WAYS. WHEN WE PLAY THERE IS SOMETHING INSIDE FROM THE MUSIC, THE MESSAGE, AND THE STAGE DIVES. SOMETHING INSIDE. OPEN HEARTS AND CLEAR MINDS. SOMETHING INSIDE. AND WE'RE GOING TO KEEP IT ALIVE! AND THAT'S NOT JUST HYPE, DESPITE ALL OUR PROBLEMS WE CAN'T LOOSE SIGHT. BECAUSE THE SCENE WILL NEVER SURVIVE IF YOU TREAT HARDCORE LIKE IT HAS DIED. I KNOW IT'S EASY TO CARE WHEN THE SCENE IS ON TOP AND THERE IS SO MUCH THERE. BUT OUR CHANCE IS NOW, OUR DAYS ARE REAL. WE'VE GOT TO SEE THIS THROUGH AND THAT'S THE DEAL! NO, I WON'T PLAY THAT GAME, WHERE THE CLOTHES MAKE THE PERSON AND WE ALL LOOK THE SAME. RIGHT NOW, I HAVE NO FEAR, 'CAUSE THE KIDS WILL SEE THE TRUTH AND NOT HOW IT APPEARS

hardcore, I am most likely relaxing or working. I work at a preschool which is great. I only work week days and they are very flexible with my hours. Other than work, I like just sitting at home, watching movies and hanging out with friends. But hardcore, my friends and my family are the most important things in my life, and what gets me through each day.

Stephen: I am almost finished with college. I will graduate with an education degree and hope to go into teaching right away. While I am not super excited about having to go to work everyday, I know that my actions are going to make a difference in kids lives and that really inspires me everyday. I play basketball as much as I can, I really dig sports in general, or most anything active for that matter. I kayak and mountain bike a lot. When I have the time and money, I love to travel and see new parts of this country and the world because it helps me learn so much about myself and my place in the great world community. Honestly, I love hanging out with friends when I can and I am totally cool with doing things on my own. I guess in a nutshell, I just love living, as corny as that may sound to some people.

Israel: I'm about to start my second year of college. I work in the library on campus. I practice stage dives at z-train's pool. I enjoy movies and video games. Other than that I'm just kickin' it, ya heard!?

Is The First Step in it for the long haul? What could get in your way?

Aaron: I honestly don't know how long TFS will last. We initially were just going to be a band in order to accomplish a few goals, but we have clearly exceeded that. That leaves us a bit pensive as to where we will go from here. I hope we are around for a while because I think we have got a good thing going (our line-up is tight musically and personally). The scene is at an interesting point. I could see it really moving in any direction, and maybe that's what's going on! We have all said we will stick around as long as it all makes sense and is fun, etc. There are a few things that make this difficult... In November, I moved to Washington, DC. This makes it harder for everyone to get together and so on. But now that I am

don't like to get into "what if's?"

Closing Comments?

Aaron: Gordo, Pete, dudes... This interview was excellent! It really has been cathartic and altogether refreshing. You never know what you are getting into with an interview. Like most bands say, "People always ask the same question," but yours were very precise and really have allowed me to say what's on my mind. A great thing about interviews, is that you reflect on what you have done as a band and how you feel (both good and bad), and I always end up feeling OK about things. But this interview has left me with a very strong feeling that way, probably the best! I remember when you sent this out... that day I was talking with Izz, and we were like, "Man, this interview is so GOOD, it's so challenging." Keep it up dudes, I can't wait to see this zine come out!

Stephen: A lot of people gave Gordo (aka Brian Jordan) and Pete (aka Pizza Russo) shit for the first issue of Impact... why I really don't know. All these dudes are doing is putting out a fanzine dedicated to the kind of hardcore they love. They are sincere about it and it is really too bad that some people are going to piss on that, because people who really care in hardcore are becoming less and less frequent because so few people just support others, win, lose or draw. Thanks guys for the interview and thanks for all the support you have given The First Step. Best of luck with the zine! Peace!

Israel: Yo Pete and Gordo, totally awesome interview. Tight questions. I had to THINK (watch out!). The biggest thanks to Straight Ed McKirdy for all he's done. Tim and Traci McMahon for a world of help and love. Much love to Keith "HOSS MOSH" Harper for being there for us since day one. Bobb Mac for making a dream come true this year. Zack Phillips for hanging out every fucking day of the summer (it's so flat!). ALL the kids and ALL the bands from the east coast to the west coast that have showed us love and support. STRAIGHT EDGE.

TFS



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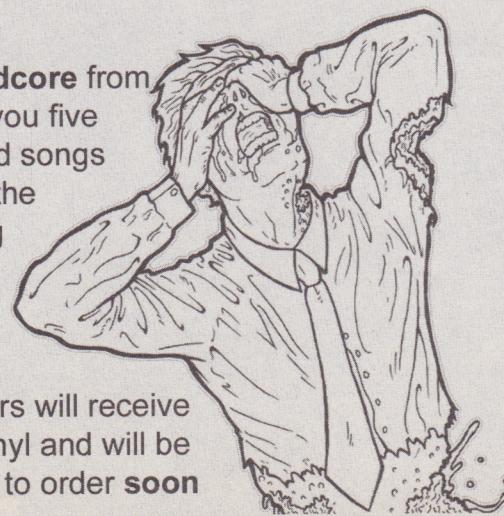
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"UNTITLED"

(sorry, I couldn't think of a good name for this!)

By Pete

I sat down with my laptop in front of a Daily Show rerun, hoping to somehow distract myself from the overwhelming heat wave in Pennsylvania. After making the usual rounds; e-mail, message boards, AIM; I somehow ended up on the product listing of zines distributed by Revelation (for the record, this is in no way an attack on Rev, in fact, they're nice enough to carry our zine).

I'm not going to claim I know everything there is to know about zines, or hardcore for that matter, but to say there are some definite trends apparent, is an absolute understatement. And I know you can't pass Rev's selection as a comprehensive list of everything indicative of zines and hardcore in 2002, but we'll get to that...

First on the chopping block... CD "compilations" (ie, audible advertisements, paid for by the sponsors) and inflated costs. Not since Extent #10, have I seen anything remotely good come from the ever popular, CD/zine combo. There were five zines available from Rev on this given night, boasting CD's, all of which fell somewhere between \$4.20 and \$10.20. I have vowed to never be one of those people who rag on prices, especially when it's a quality product, and with postage rates and printing costs on the rise, those who don't partake have no clue. But let's think about the price of \$10.20 for a zine and CD... I think it's important to mention that the format was described as "MAGAZINE + CD," which raises the question, "Well, if it was that big a production, then maybe it deserves that high price tag?..." But, as anyone who has ever made a photocopy at the local Kinko's knows, price-per-item drops with quantity. So, if I put together some big, glossy, colorful production with Vagrant, Fat Wreck and Victory bands (basically, crap you can sell to any Jane or Joey Mall-mosh), then I'm most likely going to produce higher quantities, draw more advertisers to help cover costs, not to mention more attention from distributors, etc. The point is, with that sort of project, assuming you don't have shit for brains, you could create this thing for next to nothing, and possibly, make it a free zine. The CD? CD's cost shit to make. Not even an issue. A good example of a "big" zine that has kept the cost low is Wonkavision. It's free at any show. It may feature a lot of flash-in-the-pan bands, but nonetheless, it's free. So when I go to see The Break and Fairweather play (yeah, that's right... fuck you), I know I'll come back with, at the very least, something to read on the Metro. A great zine, Rumpshaker, cost me \$4 (via some small, show-to-show distributor) BUT, it's thick as shit, resembles a soft-cover textbook in both printing and paper quality, has a decent ad-to-content ratio, and features a good mix of bands and people (this particular issue, #4, featured Kid Dynamite, Ray Cappo & Ian Mackaye-and their moms). So there's proof you can do something of upstanding quality, and not rape the masses while doing so...

Next up, something that kills me, and let's not kid ourselves, we see it on even the most DIY level... here's an example: "featuring interviews with Converge, Saves The Day, The Exploited, Propaghandi and Hot Water Music!!!" While each of these bands is somewhat decent in their own right, and of course, may even share some of the same crowds, please explain to me how all these bands belong in the same zine? What focused, well thought-out zine, would lack such personality that it need borrow from every genre imaginable? Oh wait, that's easy... one that's got green on the mind. If this zine was a person, it'd be the confused 15-year old you see at the food court with a red mohawk, gold cross around their neck, tie-dye Bob Marley shirt and Abercrombie track pants. Nothing against any of the aforementioned bands-and yeah, again, I don't claim to be flawless-but I know that when I pick up my zine, Cut The Tension or Start Today, I clearly see unique and distinguishing characteristics amongst all the bands, while still maintaining some sort of focus and clear direction. I know I'm reading "A HARDCORE FANZINE," not something resembling the bill from 1992's Lollapalooza tour. And, on a side note, pay attention to how often this happens with "shows"... it's disgusting, really. I'm all for seeing Bane play with Dropkick Murphy's, but would I rather see them play with Count Me Out?... Of course. If "variety is the spice of life," then give me two distinctly different zines or shows and I'll shell out the money for both.

And last, but not least, I know for a fact I've purchased at least 10 or 15 zines this year, all of respectable quality, but how many did I buy through Revelation, or any larger distro for that matter?... none. Not one. And, why the fuck not? Well, one lesson I've learned, as a result of doing a zine, is that 75% of kids are lazy and complacent. Think I'm being a dick? How many loud-mouth, know-it-all's

spew all over the Rev board on a daily basis (again, no disrespect to the Yellow Star)? Sadly enough, I can name at least 20 off the top of my head. Now, how many of them do a zine, band, label or use their opinions and typing-time to do anything more than pose? Maybe a few... wait, no-none. If Freddy Postalot has so much to "contribute," then why isn't he doing something with it? Ok, well now he went and did a zine. S/He may, quite possibly, have something to be proud of. But it's a stack of blank paper til' it's out in the open. I know, for a fact, that it takes no more than one e-mail to have Revelation evaluate and possibly distribute your zine. Maybe s/he just chose not to distro with Rev... That's fine, I'm just using the distro/label most synonymous with hardcore to prove my point. It seems that, for the most part, people don't understand how easy it is to get adequate distribution-I'm not asking for a "take-over-the-world attitude," but doesn't it mean something to have a copy in the hands of Ricky Fingerpoint-someone who may truly appreciate it, even if he couldn't get to the one show it happened to be sold at?...

Basically, I've found three rules, over the course of both issues, which I will always apply to zines, hardcore, and whatever I attempt in life...

RULE #1, "Be 100% honest, always." I never think about numbers until I'm cutting checks. If an issue is planned around the amount of money someone wants to spend, it's going to naturally inhibit the outcome, and it will show. It's lying to one's self about what they want, ideally, and that's dishonest. Gimmicks, like rehashed CD samplers that somehow add to the price, are pretty much guaranteed ploys. Tell me about how much your zine means to you, and then show me how that paid-for "compilation" is a reflection of your blood, sweat and tears. Don't kid yourself... Putting shiny hub caps on your Dodge Omni won't make it drive like a Ferrari. Granted, superficiality sells, but maybe that mindset belongs at the offices of Rolling Stone or Spin, and not at a hardcore show.

RULE #2, "Do it for yourself and no one else." People gave our first issue shit for our "narrow tastes"... I don't even want to begin to explain how far from the truth that is, but we decided to do a zine, as we did with this issue, that was reflective of our interests in hardcore-bands WE like, bands WE travel to see, bands WE buy records from, bands WE believe in... after all, this is OUR zine. I'm not going to take courses in Interpretive Dance because my friend's may find it to be an interesting major. I wouldn't eat a t-bone steak because the waitress said it was the special. Why would I interview bands I don't find interest in for the sake of someone else's tastes?

RULE #3, "If you're going to do it, do it fucking right." There's no excuse for not having a decent quality print, great interview content, thoughtful reviews, incredible photos and as much heart as you can pour into everything you do. Always try! Wouldn't you be a little pissed if you purchased a novel that ended with "Yada yada yada..." basically, the good guy won. Sorry, but my computer crashed and I lost the other half of this story?" How about a History textbook that read "Sorry this came out so late, the next edition will actually cover the end of the Civil War, we just wanted to get it out faster. For now, here's something Bernie from the mail-room wrote about the Boston Tea Party." Hardcore is no different, in fact, I expect more. I am sick and tired of seeing "Well, I wanted to do this..." or "I'm sorry this is 6 months late..." or any other excuse for a poor work ethic. If either of those statements appear within a feature, it doesn't belong there. Nice try, but no cigar. Better luck next issue, just don't waste my time with half-assed efforts.

I needed to get this off my chest and I hope I helped some kids out there try harder in the process, or else, it was all for nothing. This piece was meant to be entirely constructive. I never "took a shot" without backing it up or offering a solution. I love hardcore. I want to see it get the respect it deserves from all angles. I'd rather hear some indie-rock flake say "It looks like an awesome hardcore zine, I'm just not into those bands..." than Charlie Chain-shirt say "YO! This thing has a 3/4 page interview with the doorman at Henry Rollins' apartment building... It's in 3 pt. font and I can't make out the photos, but it was only \$2!" Sorry, but that's just the way I feel... I'd like to think no hardcore kid could ever put forth something they weren't entirely happy with, that wouldn't reach the right people, or was created with ill intentions... whether it's a zine, recording, seven inch layout or flyer art... anything. Maybe it's time to make a change.

FAR FROM BREAKING

TEXAS



Far From Breaking was interviewed via e-mail in July of 2002 in hopes to shed some more knowledge on five cool kids from Texas who are super into the 'core and go off on stage more than anyone else. Definitely having their say...

The basics.. Line-up, Age?

Jason: I'm Jason and I sing. I'm 21.

J-Dub: My name is Jason. But everyone calls me J-Dub because Jason didn't want a nickname and instead decided to give me one before "J.T." took to him. I am 19 and play guitar.

Jay: I am 20 and I play the drums. We have Nate on guitar and Darrell on bass. I thought I'd mentioned them since they won't be in this interview.

HC background? Students? Jobs?

Jason: The only other band I've been in was this band I played bass in called Just Short Of Living that unfortunately just broke up. Right now I work at Whole Foods and watch cute girls come in that I never ask out. I'm also a photography student at Austin Community College.

J-Dub: I went to school for a year and hated it, so I'm taking a few months off. Now I work at some office where I basically sit and goof off all day.

Jay: I currently go to the University of Texas at San Antonio. I was actually fired last week from this corporate data-entry job I worked at for two years. Being unemployed has been great though, it's like summer vacation when I was younger!

Outside interests?

J-Dub: Baseball. Go Astros.

Jason: Basketball, skating, taking all my friends' money at poker!

Jay: I like to read books and skate with my brother.

Living location?

J-Dub: Houston!

Jay: San Antonio, Universal City to be exact.

Jason: Austin, playa.

Discography?

Jay: We recorded the "Demo 2000" in fall of that year. Then there was a promo for the seven inch, entitled "Summer Tour 2001 Demo" which had a slightly different line-up (I left the band for a few months). Then there is our current 7" entitled "Made My Choice" on Third Party Records.

Texas has never been a hardcore mecca...is that something you guys are willing to take in stride?

Jason: I started going to shows in Texas in '96, and since then the scene has gotten a lot stronger. I mean compared to bigger scenes there is still a lack of kids that are into the style of hardcore we play, but there are a lot of younger kids coming out to shows and learning what it's all about, and it's so awesome to see that!

J-Dub: It really comes with the territory. Unless you listen to emo or country, you really aren't going to find yourself getting excited about new bands. Sure, hardcore bands pop up every once in a while, but when it's not



summertime, there's a drought as far shows go, so they never really get to play out. Just Short Of Living was probably the first of the recent batch of hardcore bands to really play the style of hardcore that we are all into. Unfortunately, they've been broken up for a few months now, but they are definitely missed. Actual hardcore kids around here are few and far between. If you were to ask a lot of people around here what hardcore was you'd get answers like, "Every Time I Die, Eighteen Visions, and Converge." But show them Youth of Today, Bold, or Chain and they say, "I don't like fast hardcore." You can only argue with them so much.

Jay: One thing I like about Texas is that it's such a huge state, yet a lot of the hardcore kids from all the big cities know each other. It's like a community spread out further than most "scenes." Obviously it's not thriving like the East Coast or other "big" hardcore scenes, but the shows here are still awesome. Two days ago I brought down Count Me Out and Over My Dead Body to my hometown of San Antonio and I was a bit nervous because the bill that night was just those two bands and us. In other words: all fast, straight edge hardcore bands and no metal. But the show was a total blast. The 30 or so kids who came out went nuts. The same in Houston the next night. There were slightly more kids at that show, but it was still relatively small, yet totally fun. Constant circle pits and even a massive dogpile on top of Jason from CMO during "What We Built." Huge PA dives ensued. The bands were stoked and so were we. So, Texas isn't all that bad.

Your Posi Numbers performance of 2001 really broke some ground for you, and seemed to pave the way for your set in 2002. How did you get on the bill for both years, and was there any hesitation on either end for you guys to make the trek?

Jason: We were really fuckin' stoked to play at Posi #'s in 2001. There was no hesitation at all because for one, we were all going anyway, and two, it was our first chance to play out of state so we were excited to see how kids reacted, and I think we were all surprised! As far as how we got on, our old guitarist, Bill, sent Bobb a demo and I guess he liked it enough to let us play.

J-Dub: I wasn't in the band for Posi Numbers 2001, but I rented a van with some people and drove all the way up there. I had talked to Nate about it and he told me it was way fun and totally worth the drive, so I saved up the money and went. Everything about it was fun, there weren't many asshole kids, lots of merch, and good bands. But yeah, as far as coming back in '02... absolutely no hesitation.

Jay: I think we do owe a big thank you to Bobb Macc, because Posi #'s fest 2001 was what exposed us to kids from all around the country, as opposed to just Texas. Plus, that fest was incredibly fun, and 2002 was equally amazing. But this year we played a few shows on the East Coast prior to the fest, so it wasn't like we drove all those miles for one show. I mean, all of us would've gone to the fest whether we were playing or not, so driving up there mainly to play Posi #'s was no big deal.

Had you been to the northeast to see/play shows any time before the Posi Numbers 2001 show? What did you think?

Jay: No, we hadn't toured before the 2001 fest. Jason went to Edge Day though, I totally regret not paying for the plane ticket to go to that.

Jason: Yeah, I went to Edge Day 2. I love Mouthpiece and In My Eyes, so there was no way I was missing that show. Darrel and four other Texas kids came and we had an amazing time! That was a really good show.

What about the spring break 2002 tour? Most kids don't spend their spring break driving in a smelly van for hundreds of miles to play a few shows. Any good stories that made the trip worth it? Who shouldn't have made it back to Texas?

Jason: Our spring break was amazing. The shows were really good and we met a lot of awesome dudes. As far as stories go, Darrell sat with his ass hanging out of the window in the van on the highway and we were going like 75 mph so the shit went everywhere! All over the van, the cars behind us, I've never laughed that hard in my life. There's more but kids will probably think we're nuts so I'll spare the rest for now.

J-Dub: The spring break tour was absolutely awesome. It worked out better than I personally ever thought it would. It was kind of put together on a whim because we weren't sure whether we were even going to go out until about a month and a half before. But it all came through with no show cancellations and we got to play with awesome bands like Not A Chance, Stop and Think, and Flame Still Burns. We had fun though. Halfway into the tour, we picked up Ian Courtney and Erik from Final Plan so they could do a scab lineup of Through Thick and Thin with Darrell and our friend Eric. But we only had an eight passenger van. So it was NINE people plus equipment in an eight passenger van. Not comfortable, but definitely memorable. Good stories? Hmm...spraying fart spray in the middle of some Chinese restaurant in Boston and seeing this waitress face crumble when she smelt it. That was funny. I'm sure Jason can elaborate on it though.

Jay: Yeah, the Spring Break 2002 tour was nothing short



of amazing. Let's see, in Tennessee or some crappy southern state we were driving around and some lady cut us off. So at the next stop light, our roadie Steve jumped out of the van with our fully loaded super-soaker and proceeded to blast her in the face through her open passenger side window. In New York we stopped at a gas station and Eric and I were perplexed/shocked/horrified/ and thoroughly amused at how they had bags of homemade beef jerky for sale... hanging from the gas pumps. "Who would buy and eat beef jerky that was on hanging on display on the side of a gas pump?!" We asked ourselves in dismay. Crossing the border at 6 am, our van full of nine uncomfortably-sleeping dudes was awakened by being loudly scolded by some border-cop lady with a serious attitude problem. Someone must've pissed in her Canadian corn flakes or some shit. In Florida we were in traffic so we ran around the hi-way, Eric gently rear-ended a car, and we sprayed some college girls with our trusty Super-Soaker...and then they gave us their phone numbers! Insanity. Those are few of the funny tour stories I can remember right now.

The 7" why Third Party, and are you happy with how it has turned out?

J-Dub: Well, Far From Breaking had been a band for about a year and a half before talk of doing a 7" really got serious. The first recording didn't turn out right, so it was ditched. We then recorded what became the seven inch on Third Party, but the label who was going to put it out backed out because of financial problems. It was a bad situation. We wanted to do our first tour in about three months and had no seven inch and no one who was even interested in doing it. I had been corresponding with Nick Third Party regarding a zine and just threw in that we were looking for someone to put our 7" out. He was interested and it all kind of went from there. It was a rush job in every sense of the word, but it worked out about as well as it could've. We ended up picking up the records on our way to our first show in Boston and packaging them in the van.

Jay: It hasn't been too difficult. In all honesty, Dub handles most of the business related stuff regarding the label, etc. But I do know that Nick is a great dude who

runs his label with more honesty and integrity than a lot of people in hardcore today.

The seven inch lyrics have a continuous theme to them, can we expect future material to continue along those lines, or break away more? What have you seen in the past year or so within your own lives that might change the lyrical focus of this band?

Jason: Ya know, I really don't know if the lyrics are going to be that different in the future because I haven't really started writing 'em yet. But we're supposed to record another record soon so I guess we'll see. The music for our new songs is somewhat different than our previous stuff and I'm sure the way I write the lyrics will change too. In my personal life nothing is that different than a year ago, but the scene as a whole has definitely changed and that might have an effect on the new record.

Your live performance rivals the energy of many of the classic bands, as well as making many other current bands look like they are half-asleep on stage. Is it a conscious effort to go off as much as possible?

Jason: I guess it's kind of a conscious effort to go off at a show, at the same time, it's really natural because we're not up there to entertain people, we're just having fun playing. I don't even understand how bands don't go off at shows. Every fuckin' hardcore kid practices stage moves in their bedroom at one point or another, I do it all the time, and that's just if I'm listening to "Break Down The Walls" by myself, so if we're on stage and kids are diving everywhere it's just natural to feed off that energy ya know.

J-Dub: Definitely a conscious effort to go off as much as possible. When the band goes off hard, it shows that they're really into what they're doing. If I see a band and they're just standing around, I have a hard time believing they're really enjoying themselves as opposed to just playing their instruments.

Jay: I am the drummer, so obviously I can't "go off" in the same sense that the others can. But I'm stoked that they do, because it shows others how much we love doing what we do. You know, it's not about hitting the notes, but at the same time it's not about feeling obligated to go off, because then it would become routine. But I think we just feel it, and so it happens.

I'm sure one of you guys has had to have taken a cymbal to the spleen, gotten slapped with a guitar head, or taken a foot to the teeth. Anything serious?

J-Dub: Nothing yet, knock on wood. Hopefully it will stay that way. But I do seem to push Darrell right as he's about to jump a lot. But that's an accident.

Jay: Surprisingly, we get more injured on the road from enthusiastic van mosh and from Jason punching us on the arm.

Lastly... what everyone needs to know... how did Darrell get his hood to stay up during the entire Posi Numbers 2002 set? What was the inspiration for this? Especially in 100 degree heat...

Jay: I have no idea. Darrell's hair style seems to change a lot, so perhaps he wasn't happy with it that day, haha! Whatever it was, it definitely looked pretty cool.

Final comments, future plans, cover songs to expect soon...

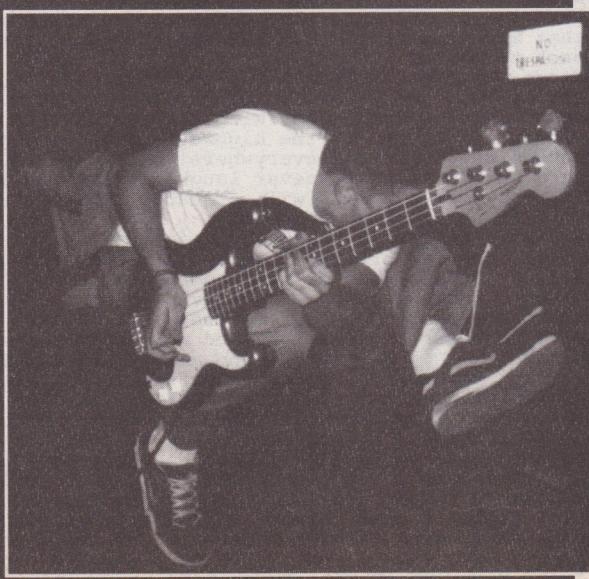
J-Dub: Awesome zine, thanks for interviewing us. Don't let kids who don't understand bring you down. We're writing new songs now and will hopefully be touring California with Desperate Measures right after Christmas. Future plans are to still be fucking Straight Edge, and to still know it's the right thing and to not fall into negative mindsets.

Jay: Yes I agree, your zine is top-notch. Let's see... there is talk of a Winter Tour with our friends Desperate Measures, so hopefully that will work out. We also have begun writing new songs for our second seven inch. Cover songs? Dub and I really want to cover DYS, so we'll see. Thanks for the interview!

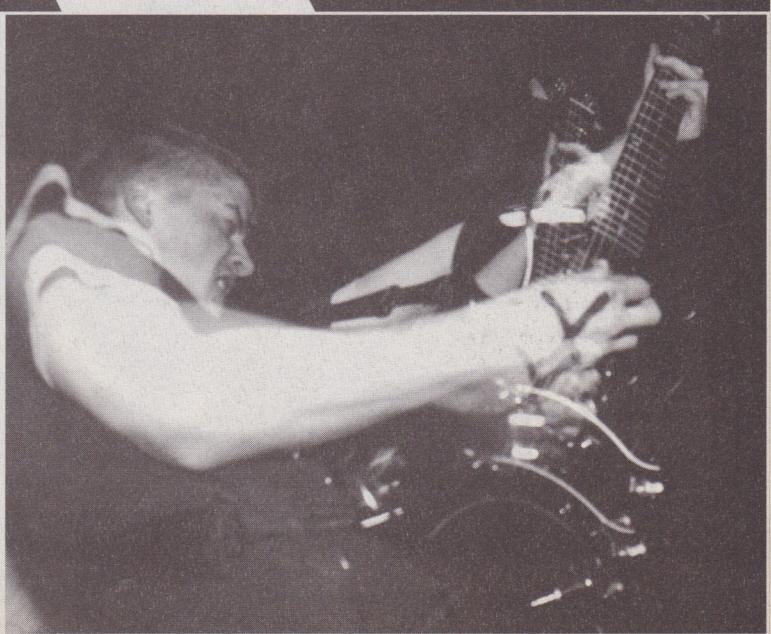
Jason: Thanks for the interview dudes! Keep up the good work!



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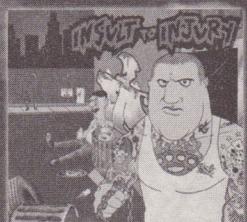
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ADDRESSING THE CRITICS

Well, it seems that Issue #1 really caused some people to get rather sweet in the pants. To all the fake names on the internet, random shot takers, and basic do-nothings who only run their ignorant mouths, thanks for all the free publicity. Also, please continue to move up front at good shows so that I may continue to stagedive on your ugly faces.

As for people who actually fed us constructive criticism and had actual gripes, thanks for the feedback. There were a few things I wanted to address though, basically because we felt they were interpreted incorrectly.

First thing, it seems like some people really thought I was trying to make it sound like there was a "second coming" in hardcore when I mentioned Face The Enemy, The First Step, and Running Like Thieves, and that I was knocking every other band. Let me say this: for me personally, those three bands got me really excited about hardcore again. You wanna know the truth? I think that in the past 5 years, 90% of bands in hardcore FUCKING SUCKED. That is me personally, I know that Pete (and many others) couldn't disagree more with me. That's fine. Sure, there were some good listens here and there and I applaud all the bands out there doing their thing. The fact of the matter is, that instead of searching for some demo by Johnny Edge's new band to hear their butchered cover of "We're Gonna Fight," I would rather just listen to "the real deal." So yes, for me, those three bands, previously mentioned, were sort of a second coming as far as good hardcore bands go, because I think they are "the real deal." There are definitely other bands that have gotten me psyched as well, as you have seen in this issue. So no, I wasn't trying to make it sound like there was a second coming for everyone in hardcore and that this new, infectious form of music, was sweeping the country. But for me, there were three bands who got me pretty amped up again, and I wanted to write about that, and will continue to. The rest of you losers would rather just sit around, yet "tell people how it is," without actually doing something of substance. At the very least, go make a shitty demo or zine for me to tear up in our next issue.

Next... apparently the two-page, photo spread of my room really got some people jealous-I mean, upset. Here's how it went: when I came home from school for the summer, Pete and I knew we wanted to take a photo of my room covered in a ton of our stuff. The idea came from the Livewire sampler CD, but of course, we wanted to go all out. We spent a rainy afternoon just having fun with it, and took a bunch of photos. Obviously, my room never looks like that, and yeah it was done to "show off" all the goods. We simply thought it looked cool. If you are a hardcore kid and you don't look at a photo like that and say, "Wow, that is cool," then you are either, A. not a hardcore kid, or B. jealous of what we have. Tough shit. Another thing I heard people talking down on, was that it was all "youth crew" stuff and gave the wrong impression of what hardcore is. Look closer, maybe you missed records by SSD, Minor Threat, 7Seconds, Bad Brains, Rites

Of Spring, Negative Approach, Agent Orange, DYS, The Avengers, Embrace, Cro-Mags, Dag Nasty, AF, Black Flag, and many, many more that clearly aren't "youth crew." It was a photo of everything I can relate to hardcore, and even some things loosely related we still wanted in there for fun. Sure, things like "wanting to punch someone in the face when they laugh about that 'stupid punk music you listen to'" are kind of hard to "put in a photo," but critics like you are just as lame. So next time we take a photo like that, we will let everyone know, and any of the shit talkers can appear in the photo too, with me, pissing on your faces.

Lastly, people criticizing how only "fashion" and "the music" were stressed in issue #1, and that "the message" was not important. I guess trying to sum up how bands' lyrics from that "97 era" completely altered my life and changed me for the better is challenging sometimes. But, if you read even as much as my intro you would clearly notice that these bands had one hell of an "impact" on me. Their music, their message. Yes, when I saw Florpunch, and Bill had a Youth Crew '88 shirt on, I thought it was pretty, damn cool. But that stuff is all second to the music and the message, which to me are equally important things. I guess putting bands' lyrics throughout the zine and even dedicating the last four or five pages to bands' lyrics wasn't enough. In that case, continue doing your shitty bands that sound like fourth-rate Positive Approach... continue putting out occasional 4-track demos and split seven inches on your ugly cousins' record label... and continue playing to a basement of kids because it is "from the heart and about the message." You ain't doin' shit, and you ain't sayin' shit.

While we're at it, I wanted to apologize for wearing "cool" sneakers and "cool" clothes, having "cool" hair, and just, in general, being a respectable, well-groomed, young man. In the hardcore scene, this can really offend people! There are a lot of physically ugly people in the hardcore scene, and, in the world for the matter. But, just as with the rest of the world, I could really care less what you look like. It's funny though, that in such a "positive scene," the ugly ones are the first to point fingers and take shots at others because they are "good-looking human beings." From now on, I will wear beat up DC shoes, crusty cargo shorts with a studded belt, a run-of-the-mill black "insert cool band here" t-shirt, mess up my hair a bit, develop some acne, and work on becoming pale and under-nourished (and hey, if that is your thing, cool!). Then, I won't be stepping on any hardcore kids toes in the "looks department."

To all the people who can look past all the pettiness in hardcore and have supported us, you are the ones who count. See you next year, and the year after that, and the year after that, because, "In this world of critics, we'll just walk on through..."

LIVE AT ANTHRAX

Fri. 12 undressed+all fester+small theater
 Sat. 13 Redfield+inside out+the club
 Fri. 19 accused+son of plague+brotherhood
 Sat. 20 all+else+club+mistake
 Fri. 20 revolution+heads up+reality
 Sat. 21 we be closed!!!
 Fri. 22 2 day 210 abortions+infectious
 Sat. 5 scream+bold+super touch
 Fri. 9 we citizens+get under
 Sat. 10 anti+smile+broken smile
 Fri. 16 anti+american standard+blue balls
 Sat. 17 uniform choice+76+unperturbed
 Sat. 23 token entry+in your face/no for an
 Sat. 24 cro mag+lost gen+destruction
 Fri. 30 das denen+more friends

10pm open 9:30pm
 25 PERRY AVE. NORWALK, CT. USA

CIRCLE JERKS
 AND
 UNDERDOG

PLUS
 TOXIC
 REASONS
 AND
 K.G.B.
 SAT.
 APRIL 25TH
 25 PERRY AVE.
 NORWALK, CONN.

FRIDAY OCT. 9

THIS JAM IS KICKIN.... WORD EM UP!

BOLD
SUPERTOUCH

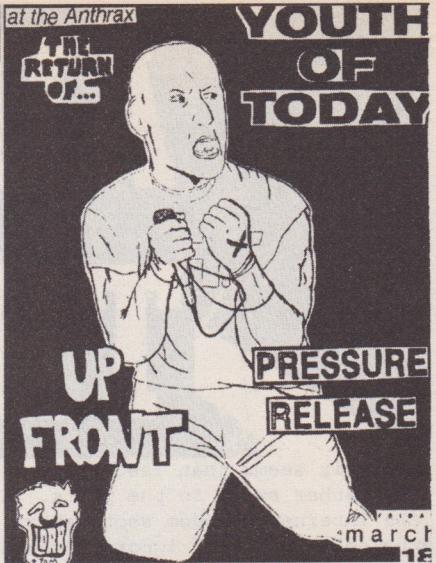
SICK OF IT ALL
 IT'S CLOTHESLINE TIME!

SCHOOL HOUSE ROCK! TOO LIVE!!!
THE ANTHRAX
NORWALK CT.

A SHOW FOR AARON - ALWAYS REMEMBERED

AT THE ANTHRAX SUNDAY JULY -9 '89

25 PERRY AVE. NORWALK, CT



UP FRONT
 PRESSURE RELEASE



BRINGIN' IT DOWN...

JUDGE

HOGAN'S HEROES

ALONE IN A CROWD

PRESSURE

FRI.
 AUG.
 7
 UP FRONT

UNIFORM
 CHOICE

CRUCIAL
 YOUTH

THE
 ANTHRAX

TOXIC

VERBAL ASSAULT
 BREAKDOWN

UP FRONT
 F.C.C.

SATURDAY, MARCH 19
 AT THE ANTHRAX

AT THE ANTHRAX
 25 PERRY AVE. NORWALK, CT.

Show Starts AT 9:00
 13

SICK OF IT ALL

UNIT PRIDE

UP FRONT

PRESSURE

CLOSING THE DOORS ON THE ANTHRAX

BOLD

ROCKING CREW+UPPERCUT
 ASSAULT+SEDUCE

THE ANTHRAX

25 PERRY AVE. NORWALK, CT.

HEAD ON

25 PERRY AVE. NORWALK, CT.

THE ANTHRAX

25 PERRY AVE. NORWALK, CT.

YOUTH OF TODAY

25 PERRY AVE. NORWALK, CT.

WAR ZONE

25 PERRY AVE. NORWALK, CT.

UP FRONT

25 PERRY AVE. NORWALK, CT.

SUPERTOUCH

FRIDAY OCT. 28

BOLD
 INSTED

WIDE AWAKE

24-7 SPY2

ULTRAVIOLET, CONFUSION
 AT THE ANTHRAX IN CONN.

11:00 PM

YOUTH OF TODAY

25 PERRY AVE. NORWALK, CT.

WAR

ZONE

25 PERRY AVE. NORWALK, CT.

SIDE BY SIDE

25 PERRY AVE. NORWALK, CT.

ZOMBIE SQUAD

FRI AUG 26

FAREWELL PERFORMANCE

WITH VERBAL, WIDE, AWAKE+UPPERCUT

WHERE ELSE?

THE ANTHRAX

25 PERRY AVENUE - NORWALK, CONNECTICUT (203) 849-1164

CORONA

FRI. 17 sonick plague+4+saunter

SAT. 18 (benefit 3) powersurge+killing time+crossface+markbuck

FRI. 24 (ska) ny citizens+the now

SAT. 25 7seconds+heads up+smile

FRI. 1.5th+o.c.+wrecking crew

SAT. 2 supertouch+american standard+situated chaos

LIVE AT ANTHRAX

FRI. 26 uppercut+vision+gise club+substance

SAT. 27 funhouse+the now

FRI. 28

SAT. 29 lost+fun+wracking+overdosed spot

SAT. 30 h.c. Lewis+blind justice+trap

FRI. 9 Judge+intensity

SAT. 10 (ska) toaster+heads up

SAT. 11 big trouble+house that

SAT. 12 killing time+maximum penalty

SAT. 13 all+east+all east

SAT. 14 eye for an eye+beeftrust

SAT. 15 war

SAT. 16 (ska) ny citizens

SAT. 17 soulside+supertouch+shades apart

SAT. 18 radiote+friends+mobodys heroes

SAT. 19 (ska) ny citizens

SAT. 20 soulside+supertouch+shades apart

SAT. 21 radiote+friends+mobodys heroes

SAT. 22 (ska) ny citizens

SAT. 23 token entry+in your face/no for an

SAT. 24 cro mag+lost gen+destruction

SAT. 25 das denen+more friends

SAT. 26 closed!!!

SAT. 27 react+elli+pink

SAT. 28 gang green+skelatal ambitions

SAT. 29 judge+react+elli+pink

SAT. 30 bad religion+token entry

SAT. 31 nuclear assault

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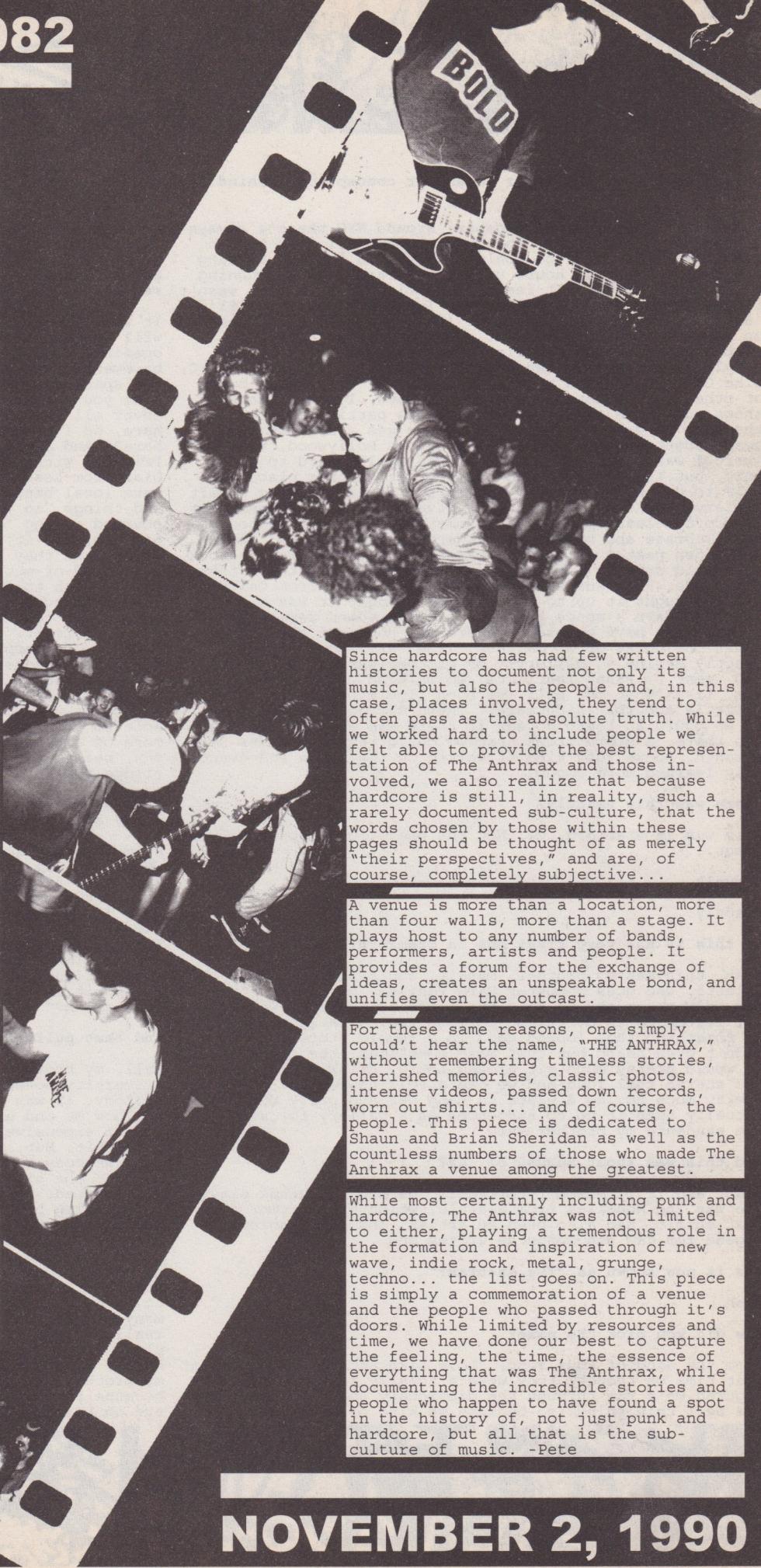
AUGUST 17, 1982

One of the first "old" hardcore videos I ever saw was one I borrowed of Youth Of Today. It said, "Summer 1988 - Connecticut," and Ray was wearing a Confront shirt and the sides of his head were shaved. People were going crazy, the stage looked to be about waist high, and there were at least twenty stage dives per song with tons of kids singing along and dancing. The band was all over the place, Porcell occasional walking into the spotlight to throw a fist out over the crowd, Walter with big jumps on all the notes, Sammy's arms in constant flail, pounding away, Ray losing about six pounds in sweat as he controlled the entire crowd, and of course, the things Ray was saying; about the downfalls of prejudice, about thinking positively, about making an effort in a world that is constantly trying to tie you down.

All of these were new and invigorating concepts when I was 14 years old, a far cry from the handful of "hardcore" shows I had seen locally up to that time. Not long after I would see similar performances on videotape from more old bands; Judge, Gorilla Biscuits, Beyond, Wide Awake, Chain Of Strength... you know the list. While each band looked a little different, sounded a little different, and had different things to say, often times I could tell that it was all at the same place. The waist-high stage, pipe running across the ceiling, monitors on each side of the stage, tiger-striped walls. Sure enough, I learned quickly that this was The Anthrax club in Norwalk, Connecticut. It looked like the perfect place for hardcore bands to play at (at least on video), and as time went on it seemed like I wasn't the only one who thought so.

While I might have gotten into hardcore years after the club(s) finally closed its doors, I've still always been curious about how and why it came to be, dumbfounded at what it played host to, and confused as to why such an important place in hardcore history had to close its doors. Up until doing this interview, there were many questions I still didn't have answers to. Unlike many other classic hardcore and punk clubs throughout the country, it didn't seem like The Anthrax clubs had a very documented history. I contacted people who were only logical to talk to, others who I was just curious to hear from, what they remembered about the two Stamford Anthrax's, and the much more well-known Norwalk club. Of course, many people were left out, and I seriously would have had to consider making a book out of this if I wanted to talk to everyone.

Regardless, I let the tape roll, letting many do the talking, only to sit back and hear about what made The Anthrax what it was. Twenty years after the doors to the very first Stamford club opened, this piece serves to close the doors on many questions and curiosities that have been floating around for years about... The Anthrax. -Gordo



Since hardcore has had few written histories to document not only its music, but also the people and, in this case, places involved, they tend to often pass as the absolute truth. While we worked hard to include people we felt able to provide the best representation of The Anthrax and those involved, we also realize that because hardcore is still, in reality, such a rarely documented sub-culture, that the words chosen by those within these pages should be thought of as merely "their perspectives," and are, of course, completely subjective...

A venue is more than a location, more than four walls, more than a stage. It plays host to any number of bands, performers, artists and people. It provides a forum for the exchange of ideas, creates an unspeakable bond, and unifies even the outcast.

For these same reasons, one simply could't hear the name, "THE ANTHRAX," without remembering timeless stories, cherished memories, classic photos, intense videos, passed down records, worn out shirts... and of course, the people. This piece is dedicated to Shaun and Brian Sheridan as well as the countless numbers of those who made The Anthrax a venue among the greatest.

While most certainly including punk and hardcore, The Anthrax was not limited to either, playing a tremendous role in the formation and inspiration of new wave, indie rock, metal, grunge, techno... the list goes on. This piece is simply a commemoration of a venue and the people who passed through it's doors. While limited by resources and time, we have done our best to capture the feeling, the time, the essence of everything that was The Anthrax, while documenting the incredible stories and people who happen to have found a spot in the history of, not just punk and hardcore, but all that is the sub-culture of music. -Pete

NOVEMBER 2, 1990



Shaun Sheridan

Gordo: What were the major ideas, or conception, behind The Anthrax?

Shaun: Well, as far as concepts, around NYC there's always been after-hours clubs, the bar is open till 4 am or you know the bartender. You could always find a place to hang out for a couple of hours until the train started running again, when you didn't feel like coming home, but it wasn't really common out in California. I was out there in '81 or '82, for like 5 or 6 months... (talk of college). I ended up seeing a lot of different shows, just for the sheer magnitude of seeing the first Bad Brains where 2-3,000 people, whereas they had been playing little places in NYC, like CB's would have been a big gig, but this had a bunch of other cool bands on it... So anyways, I saw a bunch of shows out there, wound up, after this particular show at the Cafe Le Grande, met this guy who was a doorman and I heard about an after hours club out in Hollywood, that's where I was at the time, and it was really hard to get into, but this guy who did the door at another place was able to get my girlfriend and I in. It was setup as an art gallery, and every week they'd have a different opening or a record release party, just something that was happening, to celebrate and have people there till all hours, they were open past 1 am. And it was \$5 to get in, free jukebox, they sold drinks... people were there from all the different bands, FEAR and whatnot. When I got back from California I brought it up to my brother, thought it was a cool idea, to have a space that was a gallery and were able to pretty much have people in there all hours of the night, under the guise of a "gallery," and well, how do you exactly define a "gallery?" My brother was an artist in NYC, went to Pratt Institute, so it kind of made sense to him, like "What the hell, we both live with our parents in a little suburban nightmare." There was nothing going on, so we could at least go see if there was any kind of place out there, a store-front that we could rent for under \$400 a month. So we just kind of worked on the place and eventually learned more about...

Where was this exactly?

This was in Stamford, CT. Not the one a lot of people know about...

Norwalk...

Exactly...

So this is the very first one in Stamford?...

Yeah, this was my brother, myself, and a friend, John Coletti, who does Dumpster Dive Fanzine, he was pretty much the only other guy as into the bands as we were. We were all listening to different college radio stations, picking up something that looked good in a record store that we hadn't even heard but that was, sometimes, the fun of it... We would pretty much sit around there, drink beers, play the stereo real loud and we had a roll-down gate, so it was pretty much having a place to hang out and party but we did actually open it up to audiences as a gallery for some of the students my brother knew...

And this was about August of '82?

Yeah, and if I remember correctly, we had two bands play, one was The Mougles from Seattle, which the drummer for that outfit, had also been an artist, and Jim Basnieth, a legend for the pop songs he writes now.

Was it now known as "The Anthrax?"

Yeah.

How did you pick the name?

From the Gang of Four song, "Love Like Anthrax," because at that time we thought they were a totally rockin' band. We figured we'd run through the dictionary and find out what the hell this thing is, because we kind of knew, but

didn't. We thought it was pretty punk rock, not all that appealing, but it was contagious... The only other name we kind of leaned towards was "STP" because we were all big racing fans at the time, into hot rods and drag racing, and all that. (Car talk ensues...) You know, there was really nothing else to do. You could go to the bars and see some really, really lame cover bands...

So was one of your goals, of what this could really be, reflective of what you saw in California?

It was just more to do something, not "If we do this, this will happen or that will happen." Before the first gallery opening, me and my brother were sitting around in the basement, having a beer, and we kind of looked around at the space down there, meanwhile you had the space upstairs that you worked your ass off to keep clean, though it was never all that nice to begin with. There's a lot space down here, so I asked him "Could you imagine bands playing down here?" And after the first time, we wound up getting friendly with different people up around Bridgeport, Joey Diaz from Lost Generation, and we started realizing there were local bands playing, different people putting on shows and things, so we started meeting more people, and we started saying "Hey, we've got this space, we open up at 1 o'clock, and it's just \$5 and everybody will be able to drink" and they thought that was a great thing. It was kind of a word-of-mouth, we did some small runs of flyers, but pretty much told people "If you don't want to see people from your school, or those you work with here next week, then don't tell them about it-keep your mouth shut and enjoy yourself." And at that point there were so few punk rockers, or people like that, you just kind of had things develop. Someone would meet someone, and people had heard about it, but they weren't there at the right time, or they didn't try around back, and now in the heart of downtown Stamford, you don't want to attract attention. People were able to drink as long as they kept it inside, it was much more of a party atmosphere. The idea of seeing people have fun, being able to see bands play, in addition to having a fridge full of beer, looked good to you.

So I'm guessing things hadn't caught on like wildfire, shows hadn't become...?

We'd do something at the first place, every couple of weeks, it was one of those things that when we closed, in December '82, and I left January 1st to head out to Utah, to start school in Salt Lake, we had given up the place, we knew it was going to be month-to-month, it was a place he had trouble renting at the time. So we always said "no hard feelings," which kind of worked out because over the winter time, my brother started going to shows at Pogo's and continued to see people we met and that people really missed it and said "Well, why don't you do something like that again?"

And that pulled you back?

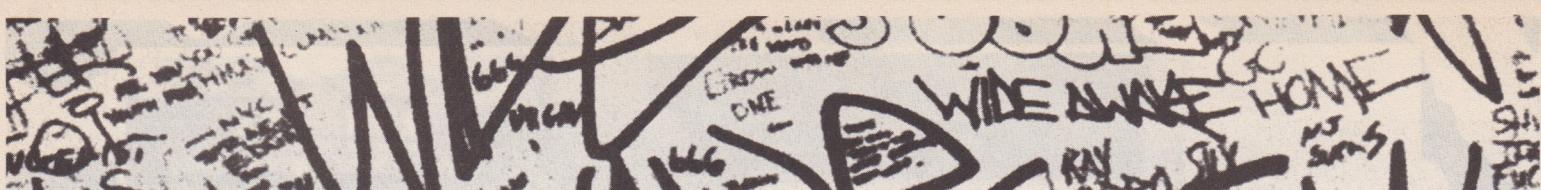
Well, my brother and I would still talk, I had moved into a fraternity house out there where I really didn't know anybody. It was a decent scene, people had a reason to get to know me and at least I had a roof over my head, it wasn't expensive, I had a kitchen at my disposal and all that shit. But, you move to a different city, and you don't know anybody and it pretty much sucks. Especially, in Salt Lake at the time. There was a very underground scene that had started, but it had gotten broken up. It was kind of interesting how I was out there at the time it was kind of burgeoning around the country. People out there got into the touring thing, like Stephen and Carl from The Descendants are both friends of mine from Salt Lake, this coast to coast scene had developed. You could do a show, like some people did basement shows or parties, but no one wants to have their parent's house wrecked. But there wasn't that many people that lived there, centrally, that you could really do a place. So it was kind of cool that we had a place [in CT] and what happened was, we put on a benefit in April, I actually came back for that. People had talked to my brother, he had gotten in touch with the landlord, because it was still downtown Stamford and he still kept an eye on things. He found that a place in the same complex,





Above: Hundreds strong, at the Aaron Straw Benefit Show.
Below: Off the walls, at the Norwalk club.





twice the size, was going to be vacated. So my brother asked "What's the deal? How much is rent? etc..." We kind of figured, "hey, let's give it a go!"

Did you kind of see "the scene blossoming around the country" as a business venture or something else?

The whole thing behind it for my brother and I was this thing we had seen in an English-punk, glossy-book, sort of thing, a picture of Johnny Rotten, saying "If what I'm doing doesn't make you wanna do something too, then I'm wasting my time." We really took that to heart, we thought we at least need to make an effort. We know there's something out there. We're people that have always dug music, but we never played, we don't sing, we don't dance, but there's got to be fans! (laughter) Everyone has different levels, they see a band, buy a bunch of records, eventually work their way into playing... the cool thing was, a lot more people got back into the idea that you could play in a band, just pick up an instrument...

And that was catching on everywhere, but was it especially noticeable in Stamford?

Actually, it wasn't like any particular town had any more, it was almost like: a few people here, a few people there, some high school age, some college age, some older guys who were music fans who figured it was an extension of the New York Dolls, who had no problem embracing The Ramones and television, and all that other stuff. When the hardcore thing started kicking in, not everyone was like "Rah! Rah! That's the greatest music in the world!" It was still, the younger people into that, just a sense of something that's yours, or that people your age created, and that you could hang out and talk to them...

Were you into the whole Dischord thing that was happening at the time?

I didn't have, honestly, that much time to buy records... I probably didn't even know who Minor Threat was until I got out to Salt Lake City, and then they ended up playing the basement of my fraternity house. That was about the time I started to learn more about the DC scene. When I was living out there in California, that was about the time Rollins had moved out of DC to take up with Black Flag. The first time I laid eyes on him was The Misfits show, at The Whiskey-Go-Go show, and he got up on stage and did three songs, and it was definitely a cool and interesting thing to see. So that's when I started to notice more about the DC scene... I realized I had seen more than that over the years, but you don't realize who anybody is. They're other punk rockers, but you don't know if there from this area or that. It was kind of just coming to the forefront, in Los Angeles with FEAR especially, because of the whole Saturday Night Live thing, which a whole bunch of DC people were in the audience for. That was one of the more ground breaking things. John Belushi was really into FEAR and thought the whole hardcore and punk thing was the coolest thing he'd seen in ages.

So then with the second Stamford place, did shows catch on fast?

At that point there were so many bands calling that wanted to play, with more bands coming through, they'd play on Monday night, Tuesday night, but during the summer it didn't matter. That's when we opened. I actually came back with one of my fraternity brothers in his little diesel pickup, drove east, and I was there for the opening show. It was kind of interesting I left at the end of December/beginning of January, I'm out there, made one trip east for Minor Threat, then it's like a day or two later, I went east for the weekend to take care of business, work on the benefit and also see a bunch of bands. That was the benefit that Moby's band, AWOL, played, and Rick Rubin's band, Hosed, played. It got busted up by the cops and Moby wound up under the stage.

What was Moby like then?

At the time, he was real into Orange County hardcore and

punk, he's somebody that went through musical phases. He went into the post-punk thing with AWOL, Mission of Burma, that kind of influence. He was also real into that and even started DJ'ing before anyone was even near that shit. He can play everything. He used to watch the gallery, and when bands would play, he'd go down and play all their instruments. He had his guitar, he could play Jim's bass, he could play Chip's drums and would try different heads and see all the sounds he could get. It was a cool thing for him and for us... It only took a week or so, after school had let out, to have the first show... to clean up the basement, set up the PA or whatever.

Who, until Youth of Today came on the scene in '85, were the real regulators who kept people showing up?

Definitely, CIA and Lost Generation, Seizure, once they got going... I remember their first big show was after they opened for The Dickies, the first time we had them. They was our first "big band," where we had a contract and we said "Hey, we get 100% at the door!" They didn't care, they just wanted to be close to NYC to take care of their drug habits. They were in Buffalo, their next show was in Ohio, so they were like, "Sure, we'll come down" only to make like \$26. But they were really great guys and we did everything we could to "rock star'em," all their rider stuff, their donuts and coffee, my mom made them sandwiches and stuff. They were real happy being treated nice. As far as other bands...

Were the turn outs big?

Sometimes they'd be big, it got better as time went on. There could be 20 or 30 people there and that was fine. We started getting bigger bands from the city to play. It took Agnostic Front two years to finally play because two of the guys were from NY, two were from NJ. For them to get it together, well, everyone was young and dumb at that time. I'm still friends with all them, Vinnie and Roger and such.

Then, if this is fast-forwarding too much let me know,
Youth of Today came on the scene...?

Well, Ray had been the drummer for Violent Children. It was a cool band, he wasn't all that good a drummer, but he became the vocalist for Reflex From Pain, when their original vocalist had to go work on a nuclear sub or something. I saw a bunch of Ray's earlier shows, up in Boston and down in Philly, and even then he was a good front man. After he left Reflex, the influence of Kevin Seconds and a degree of Minor Threat and Ian MacKaye, then suddenly he wanted to "be there for the kids"--he wanted to show them "the way" and "the light." He always had a messiah complex.

But he did strike you right from the beginning as someone who had a lot to offer the hardcore scene?

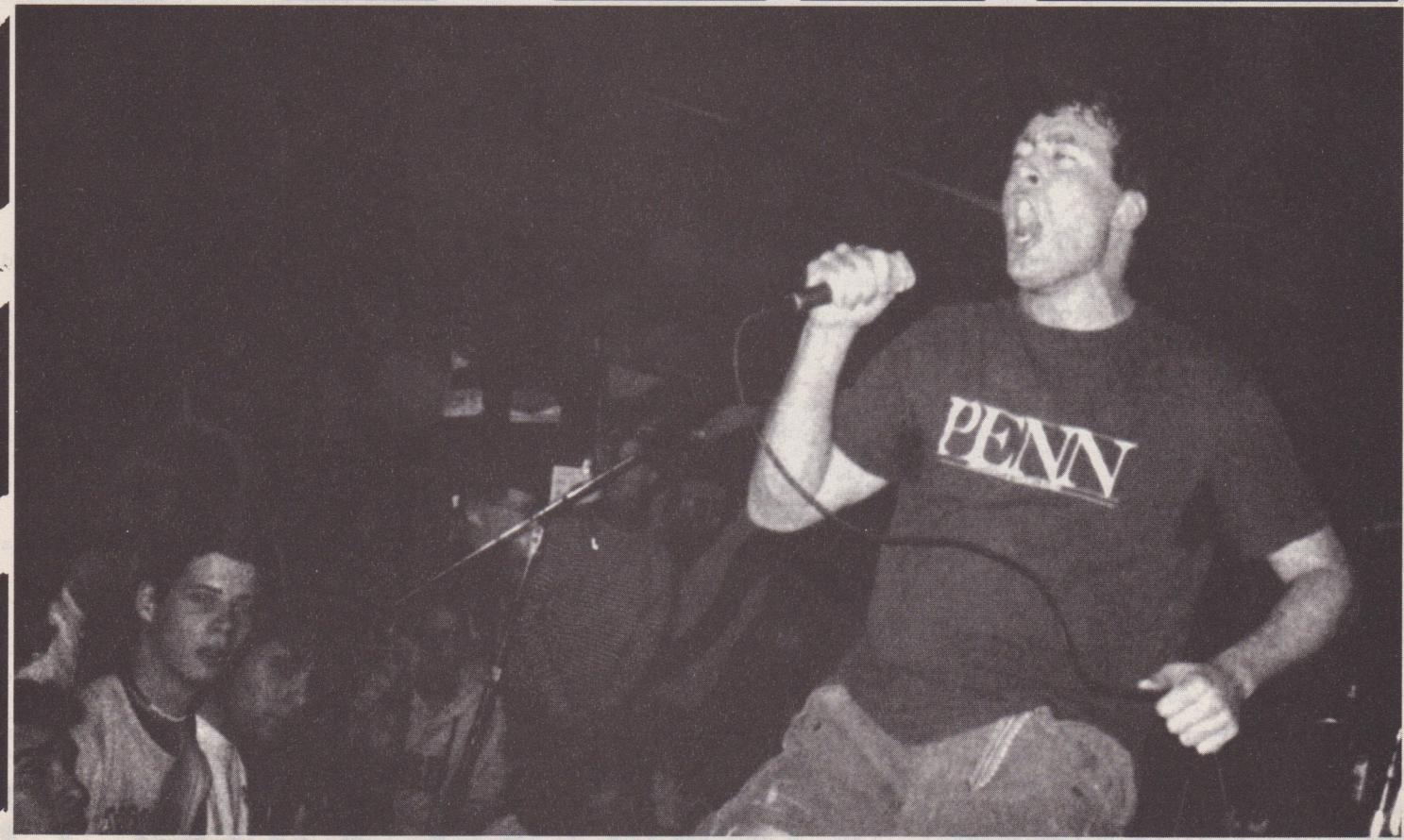
Oh yeah, it was also natural talent-he could sing and project. He was also a lot of fun, he was a cool and goofy kid. He'd occasionally have a few beers, smoke a little pot-it was like, "Yeah, here's a cool kid."

Is there anything I'm missing from that period, I don't want to just skip to Youth of Today...?

As far as how it all developed, me and my brother were old school, punk rockers. We were way more into seeing a band like Negative Approach play, or Angry Red Planet, Dr. Know, RKL, The Melvins. We were meeting people from all over the country and being exposed to a lot of different music. You began to realize the sound of the Northwest was different than the sound of the East Coast, Orange County hardcore was much different than, say, San Francisco hardcore, that Battalion of Saints from San Diego don't really even sound like the other guys from Orange County. It was kind of an interesting development. We tried to be as broad and open as possible... we figured, "Anything's punk rock that wasn't this mainstream, Bon Jovi, big-hair bullshit or some Zeppelin/Doors rehash." It's kind of interesting that Youth of Today isn't credited as a CT band, even though they pretty much came out of that scene. Even as early as



Above: Jules demands to know, "Is Anybody There?" Alone In a Crowd's only performance.
Below: Connecticut meets New Jersey, American Standard.





with Porcell and Young Republicans. He came from upper-Westchester...

How fast did you see things start to change, as far as a "hardcore crowd" developing?

Well, it took Youth of Today a couple of years to really gain a following. They weren't really that good at first. After so many years of playing simple music, you're going to get better if you're really interested in doing it... The whole Krishna thing had very little to do with The Anthrax. But there were tons of other bands, on a national level-we did lots of the so-called "youth" bands because, at the time, it made money. I won't say we were totally jaded by their music, but how many times can you hear the same shit over and over? I still remember, we had Uniform Choice play and I think one of the best fucking decisions my brother, Brian, ever made was to have Crucial Youth open that show. If you've never heard of them, they're like "joke hardcore." Ian [MacKayel's] Grandma lived up there, so they'd go up a couple times a year, and they'd check out who was playing... So he was there and Joe Crucial gets on the mic and says "We're happy to be here, we hear Ian's in the crowd tonight... You're so great and wonderful [etc.] but, why do you have to use the f-word so often? That's not very positive! This song goes out to you-'Those Who Curse Are the Worst.'" (laughter) The thing was, I hadn't talked to Ian yet that evening, but I looked over at him and he just thought it was hysterical, because he's never taken it that seriously. It's not this "Rah! Rah!" thing for Ian, at all. He pretty much said "This is no set of rules," I don't know if he's, exactly, still like that. The drummer for Uniform Choice got so upset, he went running to Bill the sound guy, who only occasionally drank, but at that time he wasn't doing anything, and started yelling "Shut off the PA! These guys can't play anymore! They've just blasphemed my God!" One of the most amusing things I've ever seen. Ian was like "Guys, don't take it seriously." If kids EVER did the "slapping beers out of hands" thing in my club they'd be out. It was alcohol-free, but I was old enough to drink on MY own private property with my friends. You're upset by that? I don't care...

The Norwalk club was always "no alcohol," what about the second Stamford club?

At that point we kind of knew, at this point, we couldn't really do [without selling] it anymore. It was like things were bigger and we had to come up with rent every month.

Who was doing more of the booking at the time, you or your brother?

I would say it was pretty much mutual, I could say my Mom did it because at that point there was no answering machines and my dad rarely picked up the phone. However, when The Klingons called from Anchorage, Alaska to get a gig, that's when it really blew my Dad's mind—"I don't know how you guys are doing it, but if you have a band calling you from Anchorage, Alaska you must be doin' something good."

So they were always supportive?

Oh yeah, there were always like "no problem!" Finally we got a phone [at The Anthrax], not that we could afford it, so my mom dealt with all the bands for so many of the years. My dad was a milkman so when The Dead Milkmen were calling up, she found it amusing as hell! But she didn't even bat an eye when the Dayglo Abortions called. It was just one of those things... she would just get all the names, numbers. Brian, I think, still has all the lists of all the bands that called. She always said everyone had the best phone manners. There was only one time that someone was rude to my mom, I can't even remember who, she didn't write down the information. It was interesting that all these "wild looking punk rockers" were so sweet on the phone.

So what brought on the next move to Norwalk?

A combination of more people showing up, and of course with more people you don't have the understanding that "Hey, the

cops are real good to us. We don't have sprinklers, there's a gallery upstairs." There were couple of neighborhood assholes that sent firecrackers through a plate glass window, and also over the fence at bands. It didn't last very long. But having to deal with bands that were jerk-offs because no one showed up for their show and MDC [Millions of Dead Cops] was playing the night after. And of course, tons of people show up for MDC, and they wanted to be added to the bill. It was like, "Look, you guys are a bunch of right-wing, conservatives spouting shit." It wasn't even really in me or my brother's control, we gave them a gig, no one showed up-sorry. Those guys called the cops next day to say something was going on at the club, my brother or Sex-Bomb might remember this better, but needless to say, the show was shut down and everyone pretty much went out to have a beer, but Dave from MDC grabbed his guitar and had everyone go to the park, across the street from the bar, and pretty much did the entire set acoustic. That was probably in '86, the first time that anyone, to my knowledge, did that "unplugged" kind of thing. That might actually be the second time we had a problem... I think the first time was when Black Flag played. Too many people who were in the neighborhood. The cops knew where they were coming from. They'd look at them and say "Look, you're over at that punk rock place. You go to the bars, you go to the deli, no problem... but if you start causing trouble, you start putting stickers everywhere or magic markering, if you walk up the hill to try and get drugs, we know you don't belong there." That kind of made it difficult. Bands are getting bigger, opportunities to do bigger bands are increasing, where we'll have contracts, and the last thing you want to have happen is to have a series of shows shut down because of some bullshit happens.

What kind of area was the second Stamford club set in?

Well, they were both in the downtown, commercial section. But at the time, there was a downtown area taken over by corporations so there was no nightlife of any sort. Except for sleazy bars and prostitutes, etc. We were on the other side of the street, almost more into the bad end where the was not a lot happening. The cops kind of looked at it like "You guys want to be down here, it's no skin off our nose because maybe having you down here might stop something from happening, we might have witnesses, so as long as that's the case, no big deal." Stamford's at least a big enough place that they have real crime, it's the sort of thing where the cops have much bigger things to worry about than us...

Anarchy symbol spray painted on a sign?...

Usually people were just in the place for the shows, standing in the parking lot, or going over to The Villa, which is kind of the old man bar, or the local all night place to buy cigarettes or porn. About as good as we could find, to approximate, a city punk rock thing. But after having so many shows shut down, after Black Flag where there was too many people-the thing was there was just too many people, we had never gotten into that insane a thing. We should have said "once you're in, you're in," and also someone patrolling outside. We had the new kids who wanted to show how "punk rock" they were. That kind of brought down the heat. So for that show, except for Black Flag's sound check, they didn't really get to play. But hey, they did get to do a sound check.

So it was you, Brian, Bill the sound guy, and who else...? Who were the other main guys?

John Colletti, aka John Sex-Bomb, Jeff Roberts, who died a few years back...

Oh, Really?

Yeah, he was, in a sense, a really big music fan who learned to play guitar, was really into computers, big supporter of CIA and 76% Uncertain, then became a member of 76%, as a third guitarist. He also got really into recording bands, like—"You want to come down to The Anthrax on a Sunday? A case of Bud, you bring the tape, we'll set up and you get a recording..." Which wasn't a bad thing, it was a



COMING

[more]

fri.17 bold+beyond+upfront
 sat.18 (benefit) slapshot+insted+crossface
 +blind approach+vision
 sat.25 (benefit) breakdown+wrecking crew
 +powersurge+ydl
 fri.31 supertouch+bold

APR

sat.1 sick of it all+maximum penalty
 fri.7 fugazi+purple geezus
 sat.8 token entry+in your face+krakdown
 fri.14 our gang+upfront+vision
 sat.15 neighborhoods+outcrowd
 thur.20 bad brains+absolution
 fri.21 youth of today +beyond
 +chain of strength 03-327-2626
 fri.28 doggystyle +skeletal ambitions
 sat.29 gorilla biscuits

INFO//BOOKINGS 203-327-2626
no alcohol club

LIVE AT:

ANTHRAX

26 Perry Ave. NORWALK, CT. USA
 doors open 9:30pm

COMING **LIVE AT: ANTHRAX**

fri.12 icemen+inside out+powersurge
 sat.13 d.i. +skeletal ambitions+fiendz
 sun.14 seizure+mr. pickle+stau+dream smashes
 fri.19 awol+within+die smiling+supertouch
 sat.20 (ska) bim skala bim+steadies
 fri.26 uppercut+vision

FEB **FEB**

fri.2 lost gen+wrecking crew+dead spot
 sat.3 h.r.+token entry+swiz
 fri.9 judge
 sat.10 (ska) toasters +heads up
 fri.16 big trouble house
 sat.17 killing time+maximum penalty+
 at all cost

MAR

fri.23 eye for an eye+beeftrust
 sat.24 (ska) ny citizens
 sat.3 (reggae) interns+stylee

26 Perry Ave. NORWALK, CT. USA (203) 849-1164

doors open 9:30pm

COMING

sat.7 youth of today+bold+judge
 fri.13 dasdamen+half a chicken+unyn
 sat.14 heads up
 fri.20 forced reality+f.o.c.+powersurge
 sat.21 nausea+maximum penalty
 fri.27 dr.know+dirge+lost gen
 sat.28 rawdeal+wrecking crew+in your face

FEB

fri.3 7seconds+pagan babies+aware
 sat.4 (ska funk) ny citizens+scram
 fri.10 sorry closed!!!

sat.11 soulside+swiz+tightstool
 fri.17 dinosaur jr+flower+falling stairs
 fri.24 ludichrist+wench
 sat.25 76+uncertain+zombie squad

ANTHRAX

26 Perry Ave. NORWALK, CT.
 INFO//BOOKINGS 203-327-2625
no alcohol club

COMING

fri.17 sonick plague+disaster
 sat.18 (benefit 3) powersurge+killing time
 +crossface+warbucks

MAR

fri.24 (ska) ny citizens+the now
 sat.25 7seconds+heads up+smile

DEC

fri.1 gbh+c.o.c.+wrecking crew
 sat.2 supertouch+american standard+
 situated chaos

26 Perry Ave. NORWALK, CT. USA (203) 849-1164

fr.8 closed!!!

sat.9 judge+react+slipknot
 fri.15 gang green+ skeletal ambitions
 sat.16 radicts+the wussies
 lots more coming;
 bad religion token entry
 nuclear assault

LIVE AT:

ANTHRAX

26 Perry Ave. NORWALK, CT. USA (203) 849-1164

INFO// (203) 849-1164

no alcohol club



pretty good recording, we never charged them to do anything. Joey Diaz, right from the start, because he provided our PA until we got our own. He was the person that, without him, we couldn't book a band. Me and my brother had no idea, we just figured you show up and make sound, we had no idea that we needed to have a mixing board, mics, etc. It was like "Oh, shit!" Bill was our sound guy, he was the person who was real into it, as was Jeff Roberts, so when the place needed to be rewired, those guys were there to do it.

Any recording I've had sounds pretty good, but even in Stamford, it was pretty well done?

It doesn't really quite compare, it was definitely punk rock. Someone, on a boom box, wound up recording The Dickies the first time they played, and the sound really isn't too bad, depending on where people were moving in the room. The place had a 7 ft. ceiling in the basement, 2x4s with plywood, carpet on that, overall you didn't need much, besides vocals. Joey Shithead from DOA, this made us very happy, he was answering in a fanzine about favorite and worst shows, and he said worst show was in Germany where it was some urine-soaked, dirt floor kind of thing, and the thing he liked the most was "this place in Stamford" where the ceiling was so low, that kids were pretty much crawling on top of the crowd... you had the ceiling to contend with. Over the stage we just had cardboard, to stop dust from falling on the band. We'd clean it as much as possible, but it was a 75-85 year old structure. You just had dust everywhere.

So you now had multiple reasons for needing a bigger space then?

At that point, it was a little more obvious we needed to be a little more business-like, in terms of getting a lease, a place that's big enough, being concerned about what part of town we're going to be in. The difference between Stamford and Norwalk was I could get twice as many people into a space in Norwalk than I could in Stamford. Stamford had different laws, compared to Norwalk, which abided by the state code. But Stamford decided they only wanted to let 7 people per square feet, where as Norwalk let there be 15. We also kind of ran out of places to look in Stamford that were affordable, so we figured we'll look in Norwalk and wound up finding the right person to show us around. But even that place wasn't without it's trials and tribulations. We had problems with neighbors and people, even though we were in a light-industrial zone. How was I supposed to know they were going to build condos right next door? They got kind of snoopy, but the real reason Norwalk closed was more contractual than anything.

So what else were you doing at this point to keep yourself afloat? Was this cutting it?

Well, this whole time I had been also waiting tables, also, at different times I worked with a buddy who built really nice in-ground pools. It was just to make some dough...

Now that you were in the Norwalk space, was it still a fun thing or was it getting more stressful?

It was fun but also very stressful because when we moved in, we opened up within 6 days. If we've got our name on the front, I'm happy. I'm usually a lot more optimistic than my brother, so...

Is he older than you?

Yeah, he's 44. I'm 43 this year... Overall, when we finally got the Norwalk place, it was like October, it was all of a sudden going from paying \$800 to \$3500 a month.

And this was '86?

Yeah... so we had to have shows immediately. I remember once negotiating to have The Fall play. To have them play, it ended up costing so much dough, I kind of developed this animosity towards friends or people who wanted to do me favors and also get a chance to hang out with The Fall.

That's kind of when Brit was there, and I had to be kind of a bitch, but that was my way of showing that, that little place in Stamford could never have a band like The Fall. It definitely put the word out, as far as that's concerned...

The arrival...

Yeah, me and my brother were both big fans of The Fall, but it kind of gave us a bad taste for a few years... We had to spend a bunch more money to try and bring this up to code, another wall of sheet rock, while closed and still paying rent. It wasn't until we did the 7Seconds show that it all went really well, and the place held like 400-500 people.

Malcolm at Trash American Style said that was "the show" to really put, at least for the positive hardcore scene, The Anthrax on the map...

No doubt about that. At that point, I was into 7Seconds because they were from NV. My friend, Brett Collins, who had this 5 hour hardcore radio show in Utah, every Saturday night, he would play local stuff, regional stuff, California, German stuff, all over the world-he was really into it. I'd tape his show, listen to them, so I'd have a different idea of all the bands out there. I couldn't afford to go out and buy every 45... So, they were still more of a hardcore band, than just "Rah! Rah! Positive!"... That was the show that, even convinced my brother, that maybe this could work.

He was a little more down about it than you?

Yeah, you try your hardest. I don't mind failing. You try your hardest, and you learn something. Shouldn't you try and make an effort, rather than not doing anything?

What was the occupancy rate of the Norwalk club?

I think it was 340 or something, we probably had some shows, where if you count the bands, were probably over 700, some shows were just absolutely maniacal. They were so crowded that we would keep people outside, then right as a band was starting, you know everyone is going to compress up front, we'd let like 50 more in. We needed to make money and we also didn't like to disappoint anybody that was there, who had driven all this way to see a show. We were about the only venue that was all ages, where you could bring your 5 year old brother...

Did people ever do that kind of stuff?

Yeah, I mean we'd have people bring their little brother because they were baby sitting and didn't want to miss the show. So we'd park them up in sound booth with Bill, where they could just watch the whole thing. We had a lot of little kids who were like "I can't wait to come here when I'm old enough." Even though there was no alcohol, it was still a very real rock club. It wasn't just some place where teenagers went, you'd see people from other big bands there to check out bands they wanted to see. Until the last year or so, it wasn't the kind of place you needed to watch your back at, people knew they could just show up and hang out.

Were there people that showed up that you kind of looked up to?

I think when Milo was in grad school, The Dickies were playing in Norwalk. This is like the middle of the summer time and I'm just standing in the back parking lot, which is for bands, etc. We basically controlled who was back there, but you could walk around to the back... I was probably standing there, smoking a joint with any number of people, and I look over and see this person jogging, sweating, but this isn't the kind of place you see people jogging. Then I take a look closer, and either this was some good weed, or that looks like Milo. He comes jogging up, "(heavy panting sounds) Hey Shaun, how ya doin'? (heavy panting sounds) I just got here from Long Island, I came to see The Dickies."

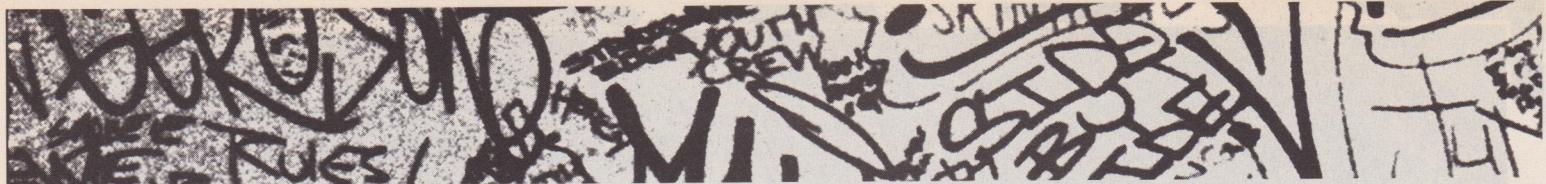
And he just jogged there?!





"Happy children stagediving," doin' what they do best, at the Norwalk club.





Well, what he did was, he took the ferry, he was able to get from whatever corn farm university he was doing his doctorate at on Long Island. He kept in touch with people, and The Dickies were one of his favorite bands, and he worked it out that 2 friends of his from Boston, would come down to The Dickies show to see him also, he'd meet them at the show, and he'd go with them back up to Boston. Now, he took a ferry that went from Long Island to Bridgeport, CT, like 15 or 20 miles. So he finds a bus driver that is heading to Atlantic City, out of Bridgeport, and says "Hey, just drop me off on I-95." He knew the way from there, but it was still a good 5 or 6 miles, but he was a distance runner, so for him it was a warm-up. (laughter) Tesco Vee was always a cool guy. Ian, with Fugazi and those guys, as well. Tim over the years too, he was really into what he was doing. Very genuine. I'm sure at this point he's making dough, but I figure he's been working long enough so...

So you said your brother became a believer after that 7Seconds show?...

It was still up and down, there was no perfect thing with him. You look at the bills and figure out how much you have to make at upcoming shows, with guarantees getting up to \$800, \$1000, \$2000... I took care of dealing with the agencies, contracts...

Was there a band you wanted to play but never got the chance?

We always wanted to do The Cramps. I'm kind of sorry that I didn't do the Chili Peppers when I had the chance, though I think that was at a time when they had super drug problems, so there's a chance the show wouldn't have even happened. It turned out the flaky tour manager, well, she was supposed to call back, two days later I was heading out to California, had I nailed it down while I was home we would have been fine. It wasn't worth it to take the chance... Overall, we did pretty much everyone we wanted to. I wish I'd seen Negative Approach one more time and to get Minor Threat play. But I got them to play Salt Lake so...

Yeah, how many people were at that show?

There was over 200 I believe, I gave Minor Threat \$75, \$20 to each opening band. (fraternity talk)

What kind of feeling did you get from that 7Seconds show?

I knew there was definitely a market out there, that I needed to bring in these bands.

But even like Crippled Youth, NFAA, YOT?...

Crippled Youth, who became BOLD, was definitely at Ray Cappo's behalf. The first time The Descendents played for us, CIA was opening up and Crippled Youth was on as another opener. These guys were like 13. Brian still has their original promo tape, with the hand-written labels and stuff. We were just real taken by it, like "holy shit, these guys have a band! Let's put them on with The Descendents!" We talked to the guys in CIA, and said "Hey look, they're kids. Getting up and playing without anyone else opening up is going to be really tough. How about you guys play a really good, long set. Get everyone going, then let the kids step up." Ray Cappo gave my brother so much shit, "What are you doing? You should have someone good like us open up..." Needless to say, as soon as Ray saw them and how everyone dug them being so young and into the punk scene, Ray was on them like a fly on pony loaf, just right there. He was looking for disciples. I like Ray, known him for years, his interactions with my friends, I even remember giving the MRR with the big Ray interview and the Krishna scene, to Ray's sister, Janet, and his Mom so they knew what he was involved with. She's just this old, Catholic lady from Danbury, CT, and after his Dad died, there was just this void. And I'm not kidding when I say "messiah complex," the guy wants to be a leader and took it as far as he could with Youth of Today, then got into the religious or cult nature of the Krishna movement. I remember when he sold all his records, he sold all his GI Joe's,

now you're basically going to go out on tour and give all the money away? Bill Knapp who drummed on it, Todd Knapp, who aren't related, both played on the Shelter record, basically got hosed. That thing ["Perfection of Desire"] didn't sell a ton of copies. What other people have seen, isn't what I've seen.

What was it like dealing with the youth crew and straight edge bands?

Ray and even Porcell were smart enough guys to know that, if they were gonna do this, they wanted to do it bigger and better. They had an opportunity to move into Ray's sister's rent controlled Manhattan apartment, which makes things a lot easier. That's when they started giving their bands the tag, "New York City"...

Did that kind of rub you the wrong way?

Something like that generally will, like "Look, you're still from CT." Thurston from Sonic Youth, he'll be the first one to say he's not from NYC—even though Sonic Youth met and formed in NYC. Youth of Today met and formed in Danbury. Their first show was actually in Bridgeport at Southeast. I was there watching it. It was in a bar, a benefit for someone to pay a fine for selling weed, or who knows what. Then you have Ray up there, exhorting "the youth" to come up front and be positive and all that stuff. (talk about diversity in bands and fraternities).

So pretty much by 1987, everyone was playing the same way, looking the same way...

Especially with youth crew, it was just a lot of the same crap regurgitated over and over again. So this band jumps higher, or has baggier pants or whatever, so what. In the whole youth genre, it was hard and loud enough, by the time I was 26, did I really need to listen to some 16 year-old talk about being positive. It's like, "Hey kid, wait till you move out of your parent's house and you have to work every fuckin' day." They weren't really punk rockers, there was a definite difference. Even today, I think the "emo core" is the grown up straight edge thing. The thing I did like about it was that it got people into live music, it got people into wanting to do bands. It got people laid. Heck, if you're in a band, chicks look at you differently, they just do. Because we did it for so many years, we saw kids grow up, and go to college or whatever. It's all well and good, as long as you're not using it as a justification to saw you were better.

Did it ever get to the point where you just didn't want to give a band a chance to play?

When JUDGE played, but that's what they want to do... Fine. I finally read he just wants to sit home now, so...

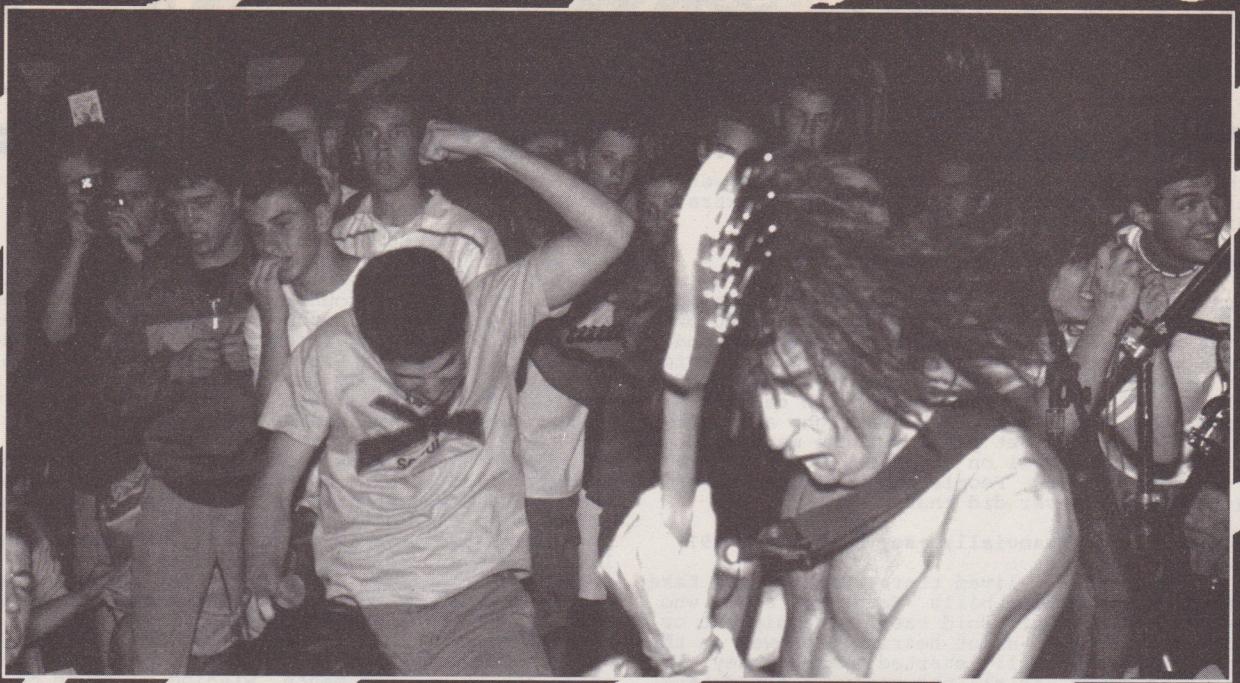
Were those usually the biggest shows?

Some were really big, but there was never a sell out crowd for a huge touring band like Rollins' Band, or once Fugazi got bigger.

What about bands that could play with a band like YOT, say The Cro-Mags, but stood on their own?

We always put together really good bills. We booked like mother fuckers. It would be like 3 different bands, from 3 different parts of the country or world, who were headliners in their own right. But we generally did bands that would turn on fans of other bands playing, there was no straight edge/speed metal nights. We'd rather do one 600 person show, rather than three 200 person shows. (talk of clubs taking a % on merch) I remember when Dag Nasty was getting really big, we gave them \$1000 and that night they did like \$1500 in merch, we were like, "Holy shit!" We would generally let bands who were selling for cheap, just give us a t-shirt or a record, but the youth crew bands were real quick to jump on the merch bandwagon. I remember Shelter's road manager, who ended up leaving with five shows left, because he couldn't take the hypocrisy any more. They would go into a town, see the kids hanging out,





Above: Kevin and Vic with Beyond, rockin' hard for "One Kind Word." Middle: "Beyond, Beyond, Beyond!!!" Kevin nearly breaks his back. Below: Beyond, at the "No More" video filming, summer of '88.





and see if they had money, and then if so, well, prayer beads were all of a sudden an extra \$3, shirts an extra \$5, that was a nice way of doing things.

Were there any complaints from specific bands?

I remember Renaldo (Sonic Youth) was upset about getting \$1800 instead of \$2000 on a Wednesday night. Chuck Dukowski was still doing the booking at the time for SST, but that prick out there wouldn't be reasonable. Generally we paid everyone what we were supposed to be paid, we had a good reputation. There was a club out in Pittsburgh called Electric Banana, that would rip off bands right and left, you'd go into the office to get paid, and the manager would be sitting there with a pistol on his desk, and you'd walk out with \$50 instead of \$500. People saw a big amount of money coming in, but we never did that.

How were you each doing financially, say by '88 or '89?

Overall, for quite a while I lived there. Brian could take care of his rent and the phone bills. There was a guy who took over the place next door, sold exercise equipment or something, and he'd complain about hearing a shower in the morning. By the time we actually started making money, the landlord sued us to evict. So all the money we could have made, about \$50,000, went to the lawyer to help keep us open the next two and a half years. We went to court, told them we had renewed the least... he was mad because they had all the condos they'd built, in a friggin' industrial area for whatever reason, that weren't selling, and they pointed the finger at us. There was no way to reason. We had a really good lawyer, who was ballsy enough to take the case. It got to the point where the landlord and us wouldn't even speak. They put up some building behind us, which had us closed for a good six weeks and caused us to lose out on a lot of good shows—one was the first show of an all-original Bad Brains reunion. Bad Manners, Nirvana was supposed to open up for Tad... This was the summer of '89.

Going into the closing moments...

It was interesting how Murphy's Law was the last band to play there. Murphy's Law was "Anything that can go wrong, will go wrong." I told my brother I had the letter written up, saying we were going to renew the lease for two more years. We had just come out of a really tough winter, and at that point, my brother wasn't sure it was going to work. If we had done that, there's no way they could have evicted us—they would have had to buy us out. Basically, we were partners and we had come to a fork in the road. All the bands we were doing at the time, like The Goo Goo Dolls, were blowing up. These bands, even like Rollins', we could have had come back. It was a really good run, because we got to do something most people aren't able to do. To mold, shape, form a music scene. People were making music, doing things, developing things. The same people who were talented then, are at the forefront now. Dave Grohl, first drumming with Scream, the Nirvana, but no one knew him as a song writer till now. When bands were touring frequently, bands knew when they got to The Anthrax they'd be treated well, the place was clean, they'd be able to shower. The Descendants actually dedicated an album to us. They said they loved the fact we always had clean bathrooms—it was part of my brother and I's upbringing—and the club was just an extension of the house. We had to use these toilets too.

Al Barkley / Contrast Records

Al and Contrast have been kickin' it strong up in RI for years now, and I figured he had made it to The Anthrax when I started putting this piece together. I found out he hadn't, but still had some cool things to say...

In 1987, I was a 14 year old skate punk that had managed to work my way into hardcore music. A couple of years prior to that I had been checking out heavy metal, death metal, full on punk rock, and music like that. But nothing really struck a chord with me until I came upon the more hardcore stuff, and specifically the straight edge stuff. It was the music I liked the most and the message I could get

behind. It basically summed up what I was already all about.

I went to my first hardcore show that summer of 1987, and saw Verbal Assault here in Rhode Island where I was, and am still living. It was amazing. I saw them again a couple of months later and at countless shows to come afterwards. Being 14 and living in the suburbs, it wasn't easy to get to shows. A couple of friends and I would get the parental drop-off at shows in Providence and Newport when we could. I remember one time my Dad coming into the club to find me towards the end of a Youth Of Today show, and I was stage diving and up on the crowd at the time. Classic.

We were hooked on shows, doing zines, writing to everyone we could find in MRR, and trading tapes or buying seven inches and demos when we could scrape up some cash. We heard about this club in Connecticut called The Anthrax from people we were corresponding with, and other clubs like CBGB's and the like. They were having all these amazing shows. None of us drove yet so we had no way to get there, but we would get these amazing flyers in the mail of all these shows coming up. The Anthrax flyers had a phone number you could call for show listings, so we would call up and gather around the phone to listen to the shows coming up that month, wishing we could go. It was always amazing. You look back at the flyers now and it almost looks like someone made it up recently. They're almost too good to be true. Classic bands on most of the shows, and two to four shows a week. I never did make it to The Anthrax however. By the time me and my friends started driving, a few of us had gotten into hip hop, and faded out of the hardcore scene. I got fully back into hardcore soon enough, and was now driving and had a car. But at this point in time, The Anthrax had closed for good. I was just left with the flyers and the videos and pictures of all the shows I missed...

Alex Barreto

I called Alex out of the blue one night, with no questions written down, hoping to do a little improv-style conversation with him on his days in Chain Of Strength, as well as his efforts in Hard Stance, Inside Out, Rage, What She Said, Something To Say, and then his pet creation, Statue. Of course, I also wanted to know about his times spent at The Anthrax while on the east coast. We jumped around a lot on different topics, and I could tell he was definitely not used to talking about his past projects on a regular basis. This is what transpired in relation to The Anthrax and those days...

Gordo: So Chain played The Anthrax in '88, '89, and '90?

Alex: Yeah, but I think that was Inside Out that played in '90.

What do remember about the first time Chain came out in the fall of '88? Was it a big deal for you? You were pretty young...

Well, yeah, I was a young buck then, I was only 14. I think, actually, the first time Chain played at The Anthrax was under the name Circle Storm. That was a weird thing for a band to just show up in town and just do our thing. It was sort of silly, but like...

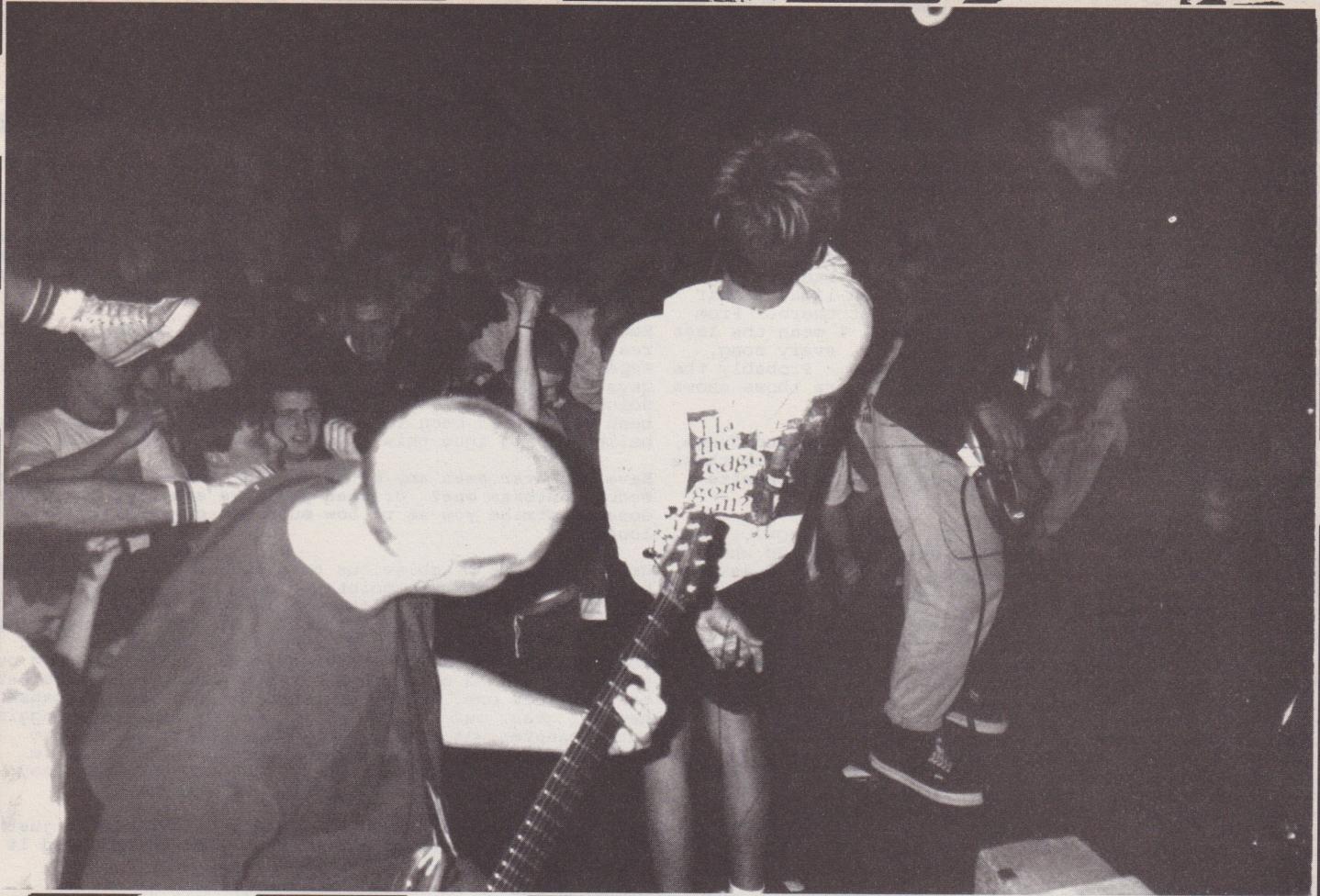
That was with No For An Answer?

Right, right. Then we played like the next weekend or something as Chain Of Strength.

The Alone In A Crowd/Judge/Hogan's Heroes show... Did that show set the precedent for what you expected from east coast shows?

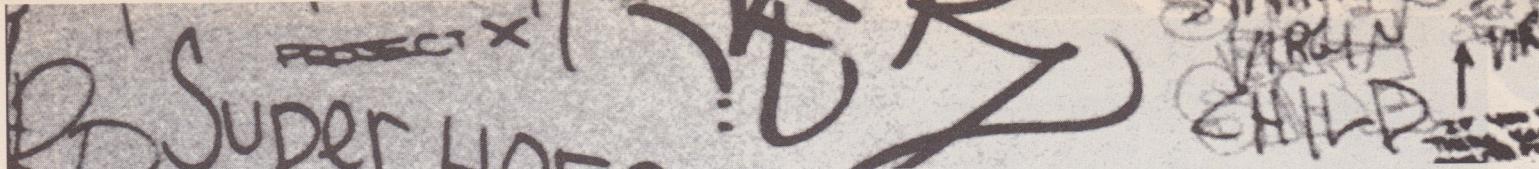
Right. Yeah, I mean those Anthrax shows were like the "ideal hardcore shows." Playing those shows were like, when the Lakers play in Inglewood. I mean, it was like you weren't from there, but it felt like that was home as far as those shows.





Above: April '89, Chain Of Strength's second appearance at The Anthrax. Below: Chain, frozen in fury.





So being there with the band and being with friends, it didn't feel different than when you were playing in Cali?

It definitely seemed like we were the California band that was welcome to be there. It was like, kids said, "This band's on Revelation, so we're gonna take it seriously, and if they're awesome, then we're down for this band." It seemed like right off the bat it was a green light as far as the whole support thing, when we were out there. From the first show out there, to the last show, I mean the last show was just like, crazy. The whole place, every song, from beginning to end, they were crazy shows. Probably the best shows that I can think of, for Chain, were those shows at The Anthrax.

So back to that first show with Alone In A Crowd and Judge, was that overwhelming to come out there and play with those bands? Especially being 14, in a band from the opposite coast...

Well I guess even though I was young, I didn't know... I mean the biggest band in California was Insted. So when I went to see Chain practice as a band, when they had asked me to be the bass player, I thought instantly, you know... "this band has a lot more balls than any other hardcore band I had seen." Just going to shows, or like playing drums in Against The Wall, I got to know Chris and the Chain guys. But Chain was a powerful band, be it vocally or musically, I thought, "wow...this is ballsy stuff." So, I did feel like I was in a pretty cool band. Going out to the east coast, it was pretty interesting on one hand, you know, when you're 14 you're a freshman in high school. It's pretty amazing to be in a band on tour and playing pretty big shows even if they are just hardcore shows. I don't really remember my train of thought at that time, all I know is Chain was playing big shows. I mean, our first show was Youth Of Today, Bold, Underdog, Hard Stance, Soulside...

At the Yesteryears?

Yeah, that was a huge show. From then on, I knew this band had something. People were digging it, it was working. So going out on tour, we just felt like we were going to play another show, it was just in CT, that's all. I don't mean to sound confident or cocky, when you're young you don't know what you're doing anyways. But, I remember just thinking, "wow, all of a sudden we are just doing this, and flying out here, and the shows are just awesome, and I'm hanging out with all the cool bands I like." It was pretty amazing. I was a fan more of the east coast bands at that time, than I was of the west coast. Youth Of Today, Judge, Bold... all those bands, even Turning Point.

Did you guys stay with Turning Point that first time out or was that the second time?

That was the second time. The first time we stayed with Walter, Civ and Alan Cage, they had a place together. We would always end up with Tom Capone and Porcell and Alex Brown, Alex had a place in Brooklyn and we would stay there sometimes.

So after playing that first time at The Anthrax and seeing how good of reactions you guys and a lot of the other bands there got, did that amp you up to want to come back and play there again? Were you looking forward to the next east coast tour and date at The Anthrax when you got back to Cali?

I never really thought of it like that, or like, "Oh, we're gonna be loved." The first show was really cool, and all the bands that we played with, everybody was just like, high-fivin'. It was just kind of weird to be all of a sudden a part of this scene on the east coast, because on the west coast things are more like, punk rock, more traditional. So the east coast was more like a whole new adventure, people embracing Chain Of Strength. So if you're having good shows, you are gonna be looking forward to coming back.

And then coming back in '89... that show has got to be one

of the most intense Chain shows ever, and even one of the most intense hardcore sets ever. I mean you open with "Just How Much" and you kick over the drums, Ryan is all over the place, Curtis is jumping, you guys are just completely going off. The whole set for the most part is just sheer intensity. Was there something that fueled a show like that, or did it just come out when you were up on that stage with those feelings and that music?

Rock 'N Roll. Wow. Well thanks for all of that. I didn't really know that people spoke so highly of those shows, especially that one. But dude, you gotta remember, those guys that I played with, they were into what they were doing. All I can say is that I feel pretty lucky to have been around and been in a band with people who were fuckin' balls out and into this band. I guess it showed live.

Have you ever seen any of those old videos, especially the second Anthrax one? Or when you have seen any old videos, does it strike you as to how much you guys really let loose?

Ummm, I'm sort of oblivious to a lot of that. As far as a band, I think at that point, we as a band were kind of like... we were really into what we were doing, and I think by that point, we were just better at what we were doing than we were the first time because we had been a band longer and had played more shows. We really just did our thing, it's kind of hard to explain why any show was better than another one. That show it might have been because we had our gear, our own equipment, we weren't just plugging into whatever was there. So we had our arsenal, more control of what we were doing, and had the ability to navigate what we wanted to do. I don't just wanna say, "We were good because we were great," or whatever.

What do you hear when you hear Chain today? Is it just another band in your string of bands, or do you hold it as something special?

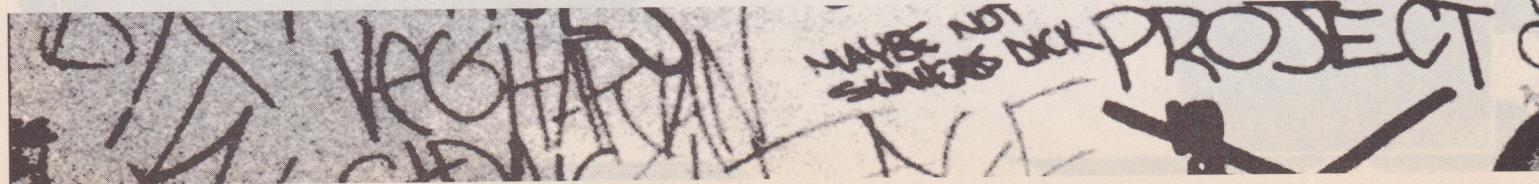
Yeah, we all do, we all do. Speaking not just for myself, but talking to the other guys over the years... It's kind of a weird thing, when you play music, a lot of people want to be a professional musician, other people are just happy doing something meaningful to them. I think that regardless of what anybody achieved on a professional level, everyone in Chain can look back and know that it was a great thing to be a part of kick ass scene at the time.

Brett Beach

The Anthrax, my favorite place to see a hardcore show. I remember when my friend Rob said we were going to go to Connecticut to see Bold at The Anthrax I was a little confused. I wasn't sure whether he said AT The Anthrax or WITH Anthrax. Hell, either way I liked Anthrax and Bold so off we went around 6:00 pm on a Friday. At 16 years old I had no concept of car travel. I knew it took about an hour to get to Yankee Stadium, so how much farther could Connecticut be? I'm not gonna pretend that I discovered this place when it was new. By the time I came along, The Anthrax was in it's second location and an established stop for touring bands for years. But it was new to me, and I was psyched to go out of state to see some of my favorite bands.

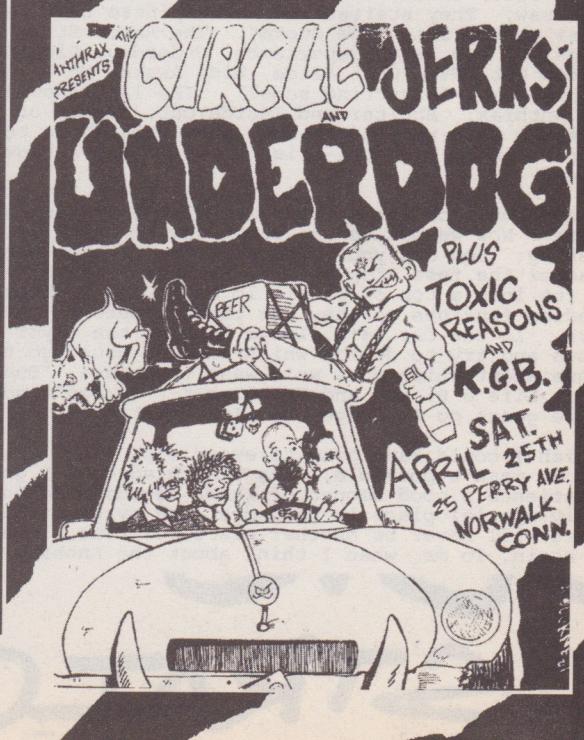
So about 3 hours later we'd make a left by the building that had "Raw Deal" written in green spray paint on it, and make a left into the parking lot, bringing us to a world of people just like us; people into the same bands and ideals about music. Kids like us who were selling their own zines, demos and shirts. When I'd get to school in the morning I felt different than everyone else, but here we were in Connecticut (of all places), three hours from home, and I was in a parking lot full of people I felt comfortable with. It didn't take long to realize this was the place for me to be on the weekends.

My favorite part about the Anthrax, besides the shows themselves, was the ride up and back. So much anticipation... "Dude, Judge are gonna be awesome! I wish they'd open with New York Crew just once." "Has anyone ever heard





Above: Alex Pain testing his vocal chords during Circle Storm's only Anthrax appearance.
Below: New York's hardest, Harley Flanagan and the Cro-Mags.



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FUCK YOU
CRAIG AHEAD
THIS ARE WE

of this band Chain Of Strength? They're on the flyer?" "I'm gonna dive at the break in 'One Kind Word'." "I hope they're selling Schism shirts tonight." Rarely did a show at The Anthrax let me down... except for the one time we headed up to see Youth Of Today, Bold and Beyond. When we got there all three bands had canceled and we were stuck with Turning Point, Up Front and Release. What a gyp.

I remember the place vividly. There was a separate room where they collected the admission. There was a graffiti painting on the wall of an alien with a ray gun. Above it said "The Anthrax" in big letters. The whole deal was in black light paint (the whole club was really dark). Immediately after you entered the club there was an area to the left, raised up by the height of one step, with counter space along two walls, where the bands would set-up their merch. This area would get mobbed when someone was selling a new shirt or record that everyone wanted. Behind the counter, on the right side, there was a sticker-covered refrigerator that held soda for sale (Jolt mostly).

Along the back wall, on either side of the raised soundboard area, were padded benches attached to the wall. My friends and I used to speculate about the rare records that were trapped behind and between the benches. The back corner was where the bathrooms were and band room was. All the walls in the bathroom were covered with graffiti. I'd spend some time in there checking out all the tags, band logos and stickers. The wall with the perfect-for-diving stage was painted black-and-white tiger stripe, making for easily identifiable pictures. The pipe, which ran just below the ceiling along the back of the stage, was covered with band stickers. I always wanted that Token Entry one on there.

The dance floor in front of the stage had indoor/outdoor carpeting duct taped to the black and white tile floor. This carpet was the Anthrax's only drawback. It would inevitably bunch up against the stage, tripping everyone who would mosh past it; those who fell would end up with rug burns on their knees.

This whole situation added up to some memorable moments for me. Just to touch on a few I'd have to tell you about the first time I went there in October '88 to see Bold, Supertouch, Wide Awake, and Insted. It was a truly memorable show. I got kicked in the ear so hard during Insted's set that I actually went deaf for about 10 minutes. Gorilla Biscuits played one of the best sets I ever saw there about a month later with No For An Answer, an unheard-of Chain Of Strength, and Circle Storm. GB covered "Positive Outlook" and "Drug Free Youth" at that show. Finally getting to see YOT, and with Judge and Bold. Alone In A Crowd, Chain, and Judge; one of the best Judge sets I ever saw. They started with a new intro that day that later turned into "The Storm". The Aaron Straw benefit, summer of '89, with Supertouch, Underdog, Sick Of It All, Inside Out (NY), Unit Pride, Wide Awake, Up Front, and Within (am I forgetting some?). The last show I went to at The Anthrax: Shelter and Inside Out, summer of '90. Lots of funny shit went on at that show when about ten different people handed out anti-Krishna flyers and a huge argument ensued.

Going home from the Anthrax was almost as fun as getting there. Now we had to get something to drink after all that moshing. You had your choice of the Dunkin' Donuts up the road or the rest stop on 95. Either place you were bound to run into a ton of people in brand new hardcore shirts reading fanzines as they ate their donuts or cheeseburgers. In the car we'd always look at the flyer of upcoming shows and try to decide which ones we would go to. We'd argue about which ones we'd want to go see; "Dude, Absolution, Life's Blood, and Krakdown!" "We can't go to that if we're gonna go to Judge the next night!"

I wish I could have gone to every show there every weekend, but it wasn't possible. But I am glad that I got to experience a good amount of them, because the Anthrax was a truly special place in hardcore, and my personal history. There will never be another place, or time, like that for me again. To me, when I think about the Anthrax I'll always

be 16, Bold will always be straight edge, and another record will always be coming out on Schism.

John Biviano

Though a pretty quiet guy in person, I still knew Biv would have a good story to tell from the Supertouch days and their adventures to and from The Anthrax...

The first show I played at The Anthrax was in '87. The bill was as follows: Rapt, Supertouch, Warzone, and Bold. I remember it was a Friday night and I was told by Mark, the night before, that we were on the bill. He told me to meet him, and Mike Judge (our drummer at the time), down on Avenue A & 7th street around 3:00pm, and someone was going to take us to The Anthrax. Mark also said that I shouldn't bother bringing my guitar, I could borrow Zulu's.

I was 17 and still in High School, so I knew I would have to cut my last two classes to meet those guys by 3:00pm. My father was a guidance counselor in my school, so I knew he would eventually find out and be livid. Scared shitless, I cut anyway and jumped the bus to Manhattan by 2:00 pm. This night turned out to be an adventure.

I met up with Mark, Mike, and Mike's girlfriend Anne around 3:00. Our bass player at the time was Walter Schreibels, and he was also playing for Warzone that night. Walter and Mark were coordinating a ride for us. Turns out, we sat down on Avenue A until around 7:00pm, because there was no real plan. Mike even said at one point, "I guess Supertouch doesn't get to play tonight." We were losing hope. Walter called a friend of his and eventually got us a ride. This guy's name was Tim, and he had a very small hatchback-type car. So we all crammed in, Mike Judge, Anne, Mark, and myself all in the back. Tim and Walter up front. We made it to the club with no problems.

Upon arriving, I had to find Zulu to ask him to use his gear. He wasn't pissed, but he wasn't exactly thrilled either. I mean, I showed up with nothing. Not even a guitar pick. We went on second, and believe me I was more nervous than imaginable. Most people in the scene back then noticed that about me. I was just this nervous, skinny, quiet kid. The place looked packed with people, adding to my anxiety. But really, as we started to play, the audience seemed to know us better than I thought and the reception was mind-blowing. Walter barely even knew our songs, because he was just filling in, but we still pulled off an ok performance.

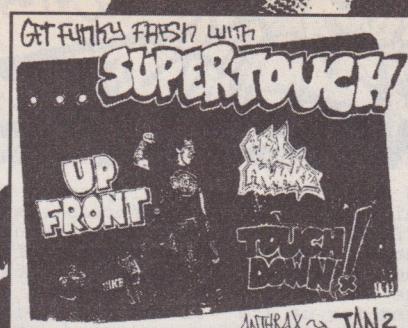
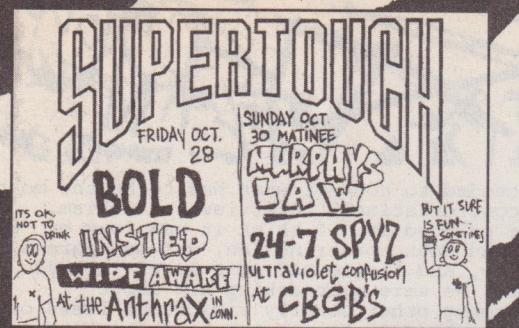
I'll tell you what was really weird about this show. This was the first time we played "Searching for the Light," but no one in the band knew the title, except Mark. The reason for this was that we couldn't get much practice in, and Mark had to finish the lyrics at home. So here was the debut of "Searchin'," no one knows the chorus except Mark, and it becomes an instant crowd-pleaser. I even remember thinking while playing, "Searching for the what? What's he fuckin' saying?"

So, the performing part of the night went good. People liked us, the other bands were psyched about us, and the whole night was turning out to be a great experience. That was until the ride home.

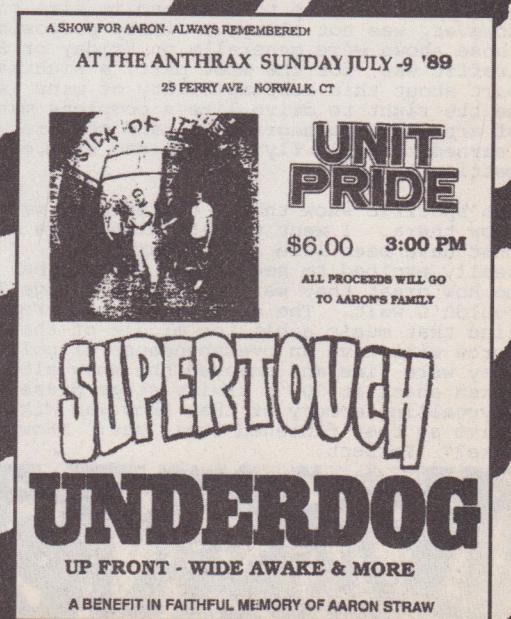
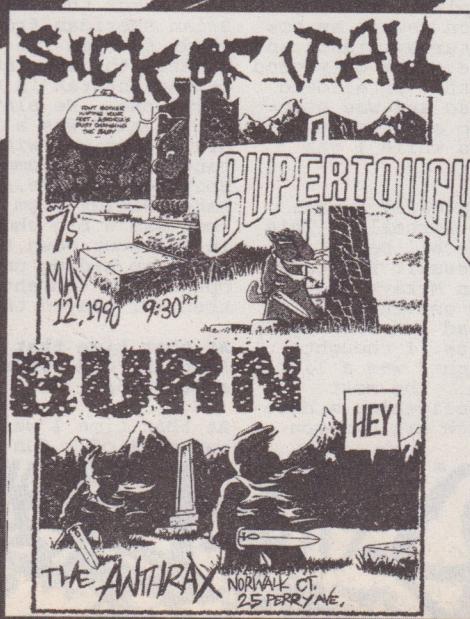
On the ride home, it was Mike, Anne, and myself in the backseat, Tim driving, and Civ in the passenger seat. Mark and Walter went with others in less crowded vehicles. I remember the night was very cold and rain was falling steadily. Sometime between I-95 and the BQE is when I dozed off, my head leaning against the window. I was abruptly woken by the sound of Tim screaming, "Shit!!!" We were driving over a bridge on the BQE, and we were suddenly skidding towards an already in-progress multi-vehicle pile-up. Apparently Tim was driving in the left lane and when he came to the top of the bridge there were cars blocking the lane. He jammed on the brakes and started to slide. My side of the car hit the last car in the line, and the window next to me shattered. I was very lucky to only have a small cut on my right shoulder blade. We all exited the car because traffic in the other lanes was still moving

STRAIGHT

EDGE



Mark Ryan and Supertouch "search for the light" with some help from The Anthrax' crowd.





very fast. Surely enough, we all had to jump over the concrete divider when one car did the same thing ours did. A complete mess this was, and it was pissing rain. I remember that Mike and Anne were not hurt, but Civ had a small cut on his forehead. I think he hit the windshield. Tim had small cuts on his hands that bled like hell. I felt bad for Tim; he had done such a nice thing for us and the night ends like this.

Well, we had to take a cab back to Manhattan. I stayed with Mike and Anne, and didn't get home until next morning. I should've been home the night before. I won't tell you what my Dad did to me the next morning. That's a book in itself.

Looking back, this experience had so much good and bad. When I remember my first show at The Anthrax, I have vivid memories of the exhilaration of being in front of that audience that night, coupled with the horrifying feeling of bracing for impact when we all knew our car was inevitably going to hit someone else's.

Alex Brown

When Jules Massee yelled "Alex!" on Side By Side's "Living A Lie," he was only talking about one Alex. Yes, the same one who provided the crunch in Project X, acted as the Bold axeman on many occasions, added some later harmony to Gorilla Biscuits, and kept the late 80's straight edge hardcore scene nourished with new issues of Schism Fanzine, various Schism Records releases, and revolving Schism apparel. You can also check most old HC videos from this time to see Alex standing on stage for other bands, every few minutes or so bolting out to the dancefloor or using the first two rows of craniums as a landing pad. Of course, this is all too apparent at Anthrax shows. However, most people are curious what he is up to today, definitely not in the hearsay-limelight that some of his former counterparts continue to stand in. Living in Iowa as a painter, Alex told me a little bit about this part of his youth, and of course I was eager to hear. Alex!

Let's see... Anthrax reminiscences... It is hard to remember many of the particulars of those shows. They seem to all have blended together after 15 or so years into one long, sweaty evening of loud music, overcrowded stages, and judging by my lack of specific recollection, unmemorable shows. At The Anthrax, there never seemed to exist the air of danger that accompanied a CB's matinee or the sense of excitement that existed while playing in London or Amsterdam or San Francisco or LA.

The thing I always remember most vibrantly was the problems that came along with simply getting there and seeing that I was usually the only one in the bands that I played with that had a driver's license, the onus was always on me to get that all sorted out. Rent a crappy van at some shady joint on 14th street, drive to the Lower East Side, Brooklyn, and Queens to pick people and equipment up and then try and make it up to Stamford in time to play. This however, was not always a simple proposition seeing as how those shows were generally on Friday or Saturday nights and traffic was, for the most part, a nightmare. The only good part about this responsibility of mine is that it allowed me the right to drive like a complete maniac and was sort of a payback to ungrateful band members who eventually learned to avoid flying amps and drum cases while I was getting us there.

One specific show that I do remember was an early Fugazi show there. I went up with Mike Judge and Porcelly. This must have been late '87 or early '88. I recall being really excited to see them. Pete Verbal Assault had told me how great they were and being a huge Ian McKaye fan, I couldn't wait. The show itself was pretty uneventful. I find that music a bit too middle-of-the-road and lacking in force will have an overabundance of politics. I thought they were fine and enjoyed the show although I was a little taken aback at Guy's fruity stage presence. The most crystalline memory of that show was Mike delivering a nice salvo as they finished their set: "How much art can you take?" Perfect.

Porcelly and I proceeded to conduct what has to be the most uncomfortable and confrontational interview for Schism, with Ian. We never printed it. I think it was four or five minutes of me and John cornering Ian, who had agreed to a Fugazi interview, and firing off shit like, "Are you still straight edge?" We were also asking him about Dischord pressings among other utterly ridiculous lines of questioning. Needless to say, He was not happy with us and cut it off about as soon as we started. I always thought that would have been funny to print. It seriously would have taken up about half a column of space, if that. I also remember seeing GB there, right before I joined. It was right after Walter had gotten back from tour in the late summer of, shit, '87? I think that was Side By Side's last show as well... Anyway, that was when Wally was still doing all the raps in between songs with Civ standing next to him, looking all stage-frightened and generally uncomfortable. Then they would break into one amazing song after the next, with Civ transforming himself from hapless shoe gazer to rock star at the drop of the first chord. I was really in awe. I only remember a few other occasions on which I was blown away like that. Youth of Today at CB's in September of 1986 was another. I would put that it in the life transforming category though. Still, The Anthrax provided it's moments.

Ray Cappo

Getting specific stories out of Ray wasn't easy. Being as he had seen so much and met so many people, I knew going in that very little would stick out. What was funny was that when I started throwing him some questions, he responded in a style that he might have used to talk to a 40-year old lady who was writing a newspaper article. At one point he said something to me like, "Well, I was in Youth Of Today, and we formed in 1985. Our guitarist was named Porcell, who played in this old Connecticut punk band called The Young Republicans." It was funny to hear him talk in such a generalized sense, and I re-informed him that 98% of the people reading this would most definitely know all about YOT and even The Young Republicans. After that, a good ten minutes was eaten by my tape recorder only to be discovered much later, and a lot just turned into conversation about YOT-related stories. Anyways, there was still some decent stuff worth reading, relating somewhat to The Anthrax...

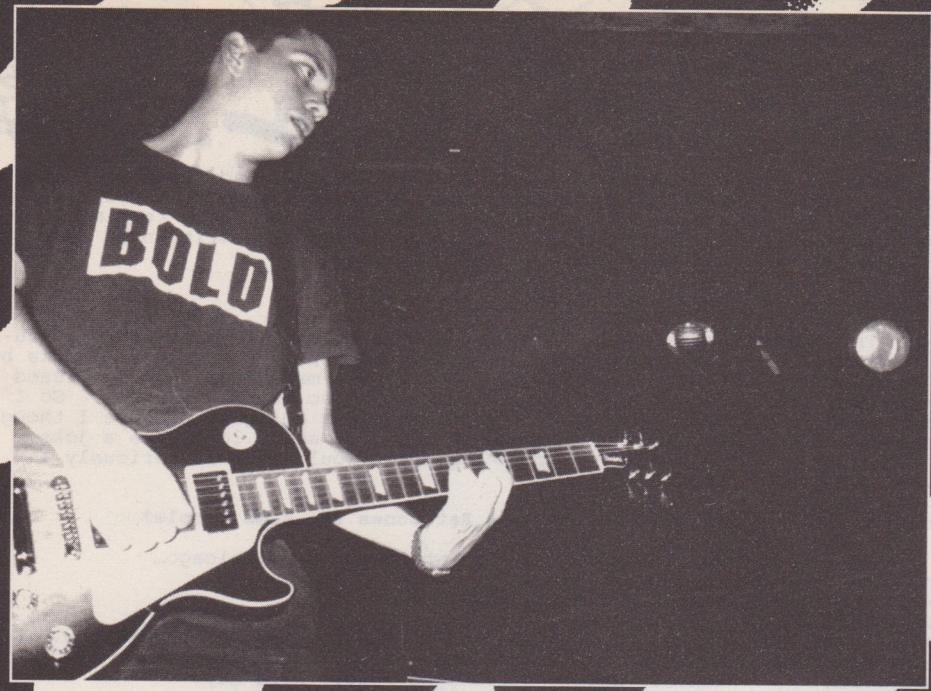
Gordo: So what was the beginning of your involvement at The Anthrax?

Ray: I was in Violent Children, we were all 16-years old, and we had a local radio station, which was a pretty big college radio station at the time. I didn't even know that there were punks in Connecticut. I would always go to shows in NYC, take the train up on Sundays. One day we made our demo tape in our garage, and we were pretty good friends with the DJ from the station. So he would go on and on and on about our demo, "That was Violent Children! Violent Children, Danbury's only hardcore band!" He was pretty cool, I mean we sucked, but he'd always talk about us. After the first time he played us, I got a call from Brian Sheridan from The Anthrax, and he said that they were ready to open The Anthrax club and they were doing a benefit for it, and would we like to play? This was the second Anthrax in Stamford, I never went to the very, very first one. We played our first show at Pogo's in Bridgeport, and I was a 16-year old kid who could barely play drums. It was with Agnostic Front, Cause For Alarm, Moby's band, Vatican Commandoes, that's when I first met Moby, Hours Of Torture, CIA, who were the biggest Connecticut band, Reflex From Pain, and Rick Rubin's band, Hosed. So that was a big show. Right after we played, the cops came in and shut down the show because we were all underage. We ended up hiding under the stage. So then The Anthrax opened and Violent Children got to play there a lot, and then YOT played there a lot.

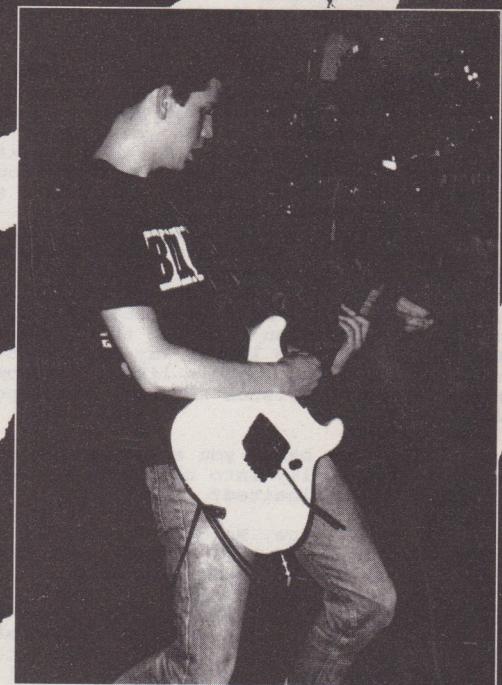
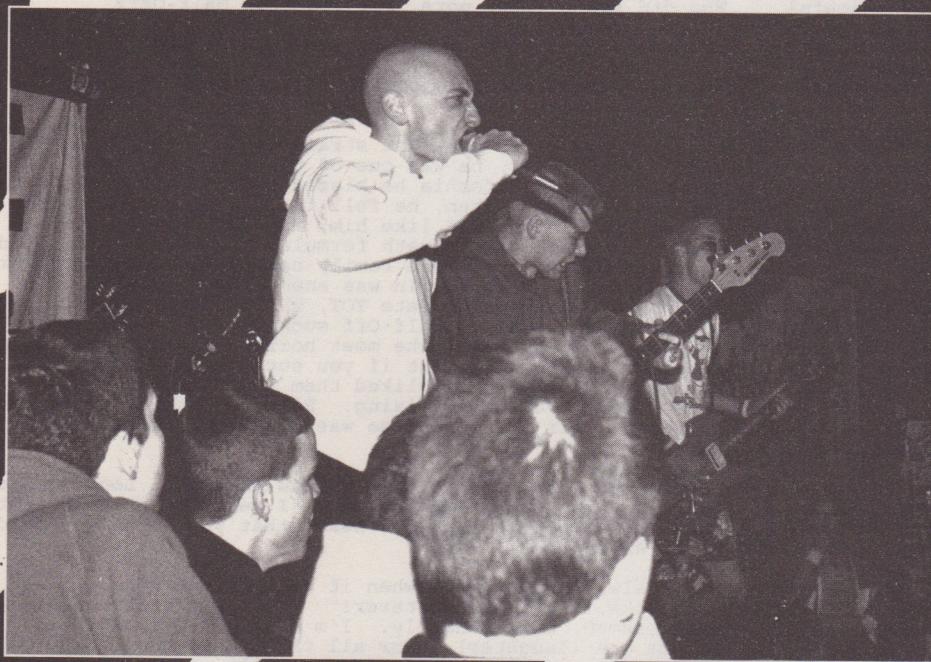
At that time that Violent Children started playing at The Anthrax, did you see any hope for the straight edge hardcore scene?

At that time I wasn't thinking like that. Violent Children was more of a fun band. It wasn't until later that that





Top & Mid-Right: Alex Brown tears away, same shirt, different axe.
Mid-Left: "You're only young once..."



Back of Ray's head
(thought you might like to see his new 'do!)

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was my vision. Those early days, I was just like a kid in a candy store. We were a bunch of kids who were disconnected, maybe two of us in each high school who listened to obscure punk bands late at night on the radio. There were no punk record stores except for NYC really. So we would come together on Friday, Saturday or Sunday and just hang out, like a bunch of losers. My whole crew was the skateboard crew, so we would just skate, and we built a make-shift ramp upstairs before the gallery started. The shitty thing about The Anthrax was that the ceiling was really low. So it wasn't too fun to stage dive in the old one. But it was fun to hang out, it truly was a hang out. Then once the New Haven kids got into it, it brought in this whole new pack of kids. There was this big poser-punk New Haven scene, and then they all just started showing up at shows one day, it was cool. We got to play a lot of great shows there. We played with Negative Approach, I saw The Big Boys, Crucifix, DRI, The Descendents, The FU's, Articles Of Faith...all these great bands.

(Around here the tape got messed up, only for me to find out later. In what was lost we had talked about the first time YOT played The Anthrax and how Brian Sheridan didn't want them to. As the story goes, 7Seconds got on stage, but introduced themselves as YOT. Then Ray jumped up and said, "You're not YOT, we are!" Then YOT played, but Brian Sheridan wasn't happy about it. We went on to discuss the first Shelter show, and how Ray was at a really peaceful time in his life, even with so many people "out to get him" at that show. He talked about one kid coming up to him, who had supposedly written in MRR about once being a devotee and then being deprogrammed and realizing that Krishna was a bunch of crap. He came up to Ray and told Ray this, and they talked. Ray kept talking and talking, until finally the kid admitted that he couldn't denounce things he had read in the Gita, and that there was truth in Krishna that he couldn't turn away from. He told Ray then that his girlfriend had written the letter to MRR, and that he was actually just confused and didn't know what to believe. This re-iterated to Ray that deprogrammers are actually the brainwashers. We then talked about if it was weird for Sammy and Porcell to be filling in that first show, when they weren't behind that message like they had been with YOT for so long. Ray said that they were both cool with it, though others like Alex Brown and Walter were very vocal about Krishna and weren't supportive of it at all.)

What about other bands you saw there, were there any bands that you were really into that seemed to keep going with what YOT kind of ignited?

I really liked Judge, Bold of course, and I also really liked Straight Ahead, they were one of the best. Gorilla Biscuits I liked, but never super much. It was weird for me because to me, YOT did it. I loved YOT more than anything. I felt that everyone else was kind of re-hashing what we did, even though we re-hashed what others did. I felt like we were second or third generation straight edge. So when other bands came, I felt like, "Wow, they are really re-hashing it." Especially when so many were so proud, there was a lot of that pride going on at the time. I liked it all, but it was just sort of there. I seriously listened to a lot less HC during YOT. I got into a lot of blues, jazz, all that stuff. Most of my favorite bands in HC were older bands. By the time '88 and '89 hit, I got really disenchanted with the movement. I felt, being a punk in the punk scene, I thought nobody really thought about their shit too much. To be straight edge back then was a real challenge. You took a lot of shit for it. After a while, everyone was straight edge because everyone else was. It was like peer pressure to become straight edge. That made me first get disenchanted. I sort of lost the edge and lost faith in what I was doing, this would have been '89, there was a three day period where I was just like, "This scene sucks, these people have no brains, they are not thinking for themselves at all." I sort of got jaded with it myself.

What about your thoughts on Project X?

I hated them! I hated them the most because I thought

straight edge was a positive change, and these guys were just clowns, just mocking it. They were YOT lyrics that somebody wrote for us, and I rejected them, feeling they were too stupid. All those songs were written by that guy Rat Boy...

Didnt Gus write one?

Maybe, I don't know. I thought they were stupid, ridiculous, and cheesy. The fact that they did them as a joke but everyone took them so seriously made me even more pissed off, like, "God, this scene is so fucking stupid." So I was pissed at all those guys for doing it because I thought it made the whole straight edge scene look like a joke. Nobody with a thinking brain would take it seriously I thought.

So were Rat Boy and Rat Bones the same people?

Rat Bones was this skinhead guy from Chicago...

What's Rat Boy's real name?

John Hancock. Honest. I guess he's a DJ in NYC now. Rat Bones we met in Chicago, he has tons of tattoos, ex-drug addict, now he's straight edge. Nice guy.

Who did you dislike more, Project X or Half-Off?

I didn't dislike Half-Off, I just thought they sucked...

What about things with you and Billy Rubin? Did it ever get straightened out?

I don't know if it ever got straightened out. Billy Rubin was an ass kisser, he was one of these guys who when I first came to California he kissed my ass pathetically and became my clone. Then, he fell in love with my ex-girlfriend, but she didn't like him, and then he hated my guts. It was a simple math formula. Some people are God-centered, some people are family-centered, some people are pet-centered. Billy Rubin was enemy-centered. His only existence was there to hate YOT, which only made YOT bigger. And to boot, Half-Off sucked. If you're a good band, you can get even the most horrible message across and people will like it. But if you suck, nobody gives a shit anyways. Nobody really liked them and they had nothing good to say. Just criticizing. Billy Rubin was everything he hated. His whole fanzine was everything he hated. Whatever.

What about what YOT got paid at The Anthrax? Looking back now, do you think it was enough? I mean you guys brought in a lot of people and I've heard that you never got paid much, any truth?

I was always real naive when it came to business. I was just like, "Alright, whatever!" I'm not the shrewdest businessman, unfortunately. I'm still not. I should become one (laughter). For all the things about "Ray Cappo is greedy" and all that stuff, I really wasn't that shrewd. Brian Sheridan would say, "Here you go." I would be like, "Oh, ok, good." I think back then I was always nickel and diming Brian for something, but there was no arguing with the guy. He was pretty shrewd. But, I don't think he got rich doing it either. Every week, he'd be like, "It's closing down! It's closing down!" Every week.

What if The Anthrax was in NYC?

I think The Anthrax existed for a different reason. The whole name of The Anthrax came from Cow Disease and cows in Connecticut (Ed. Note: Not according to Shaun Sheridan). But I think the whole concept of The Anthrax was to get punks from all over to come. We all went out of our way to get together. I spent so much time at the first Anthrax. That was more of a hangout, where as the Norwalk Anthrax was more of a club, just a fuckin' awesome club.

Who were people you met then that had a big impact on you?

Oh, well... Porcell, Lego, Todd Knapp, Moby, he was cool,





Above: Side By Side's "The Way It Is" performance. Below: "...So do it right!"



Carl from COC and Seizure, Chris Kelly who worked at Extra Large, the Vatican Commando guys, Bill from Reflex From Pain, the CIA guys...

What about non-local bands who might have been bigger and came through that made an impression as people?

Negative Approach, Crucifix, DRI, 7Seconds were the best. The first time they came to The Anthrax was the greatest day of my life, you know. I just saw Kevin, too. He owns this really cool café now in Sacramento called "True Love. He and his wife run it. I might cut out here in a minute, I'm on my cell phone and going through the hills...

(Ed. Note: Ray did cut out right then, and we ended up playing phone tag, unable to find time to wrap this up before Shelter left for Europe. That's that).

Joe Diaz

Connecticut punk rock veteran and singer of Lost Generation, Joe Diaz is yet another member of the "40+ club" who was a main ingredient in The Anthrax and can still look back on it fondly. Additionally, he was able to tell me a rather and interesting, if not controversial story, that I'm sure will have some people talking...

Gordo: So tell me about the Connecticut scene before The Anthrax, and how some of those things led into The Anthrax forming, and most importantly, lasting...

Joe: As far back as I remember, around 1976, there were two clubs. One in Bridgeport called The Snake Pit, and another one in Milford, Connecticut called the Shandygaft. Those were the first two clubs that did punk shows. The Snake Pit was kinda this weird hotel, it was kinda like a hooker hotel and a pimp bar in the front with everyone wearing those 70's clothes (laughter). Punk rock shows got done in the back. The Shandygaft was just like this old man's bar where people did shows. The Snake Pit was more just local bands. The Shandygaft got some bigger acts, The Misfits played there in '76 before they even had a guitar player. Just keyboards, bass, and Glenn singing, that was when "Cough Cool" came out. A bunch of other bands played, that was like the first bigger place. Then in like '79, Ron's Place in New Haven was going, that was kinda a big place, they did a lot of shows. Then in West Haven was Brother's Three, they did shows. A lot of bands played there; Fear, The Exploited, Angelic Upstarts, more bands than I can remember... it becomes a blur. Then there were clubs in New Haven like the Oxford Ale House, or The Arcadia Ballroom, I think the Dead Kennedy's played there on the first album. So there was stuff going on around there, but nothing held like The Anthrax. Ron's was close to doing what The Anthrax did, and obviously Pogo's, they started doing shows around '81. When that whole hardcore movement came out, everybody played Pogo's. Flipper, The Misfits, TSOL, Agent Orange, Black Flag, The Circle Jerks; everybody that had a record. Every weekend you could see a great band, but it only lasted a couple of years. What we would do was go to Pogo's, and then go to The Anthrax, because The Anthrax started as an after-hours club. A band might play then, but you would go to hang out. You wouldn't leave The Anthrax until the sun came up. But, I also played in Lost Generation, and I did sound later at the later Norwalk club. When I was there I would just try to help out. We would rehearse there, just keep our equipment there. It was a cool hangout. A lot of other clubs were more bar-oriented, but The Anthrax was there to hang out and do what you want. I mean, you could bring beer in, but it wasn't a bar. It was cheap to get in, and you could stay as late as you wanted to.

Was Connecticut pretty divided still at that point?

There was always like a New Haven scene, and then there was always like Bridgeport, too. New Haven was a little more like arty-farty, punk rock. Bridgeport was more hardcore, New York influenced. So there was some separation.

Did you know early on that The Anthrax might be the club to bring Connecticut together and put it on the map?

I don't think anybody knew what it would become, we just took it a year at a time. There were times we thought the club was gonna sink. There were good nights and bad nights. After a string of bad nights you would get a string of good nights. I never really looked at it like it was a big thriving club, it was more of a hang out.

What about when the Norwalk club opened? Obviously a lot bigger...

Yeah, a lot bigger, a lot better. They had the room to do bigger acts. But, some of the personality was lost. I mean the old club was a basement. If 50 people showed up, it was packed. If 50 people showed up at the Norwalk club, it was empty. I think it was a closer-knit place at the old club. Over the years there would be waves of punk rockers growing up and moving on, yet we were still there hanging out.

You came from the early scene where it was only a handful of people, what was it like to see hordes of kids in the later 80's, like at straight edge hardcore shows?

I used to do a lot of sound for those shows. They were pretty wild back then. If anything, it helped keep The Anthrax alive, it paid the utility bills. But those shows were always packed. As it got a little older, it wasn't as packed. But when it first started hittin' hard, it was packed in there. It was great, the audience participation, the way the club rocked was just unbelievable. I used to love doing sound for those shows.

Were there any shows from either of the three clubs that really stand out?

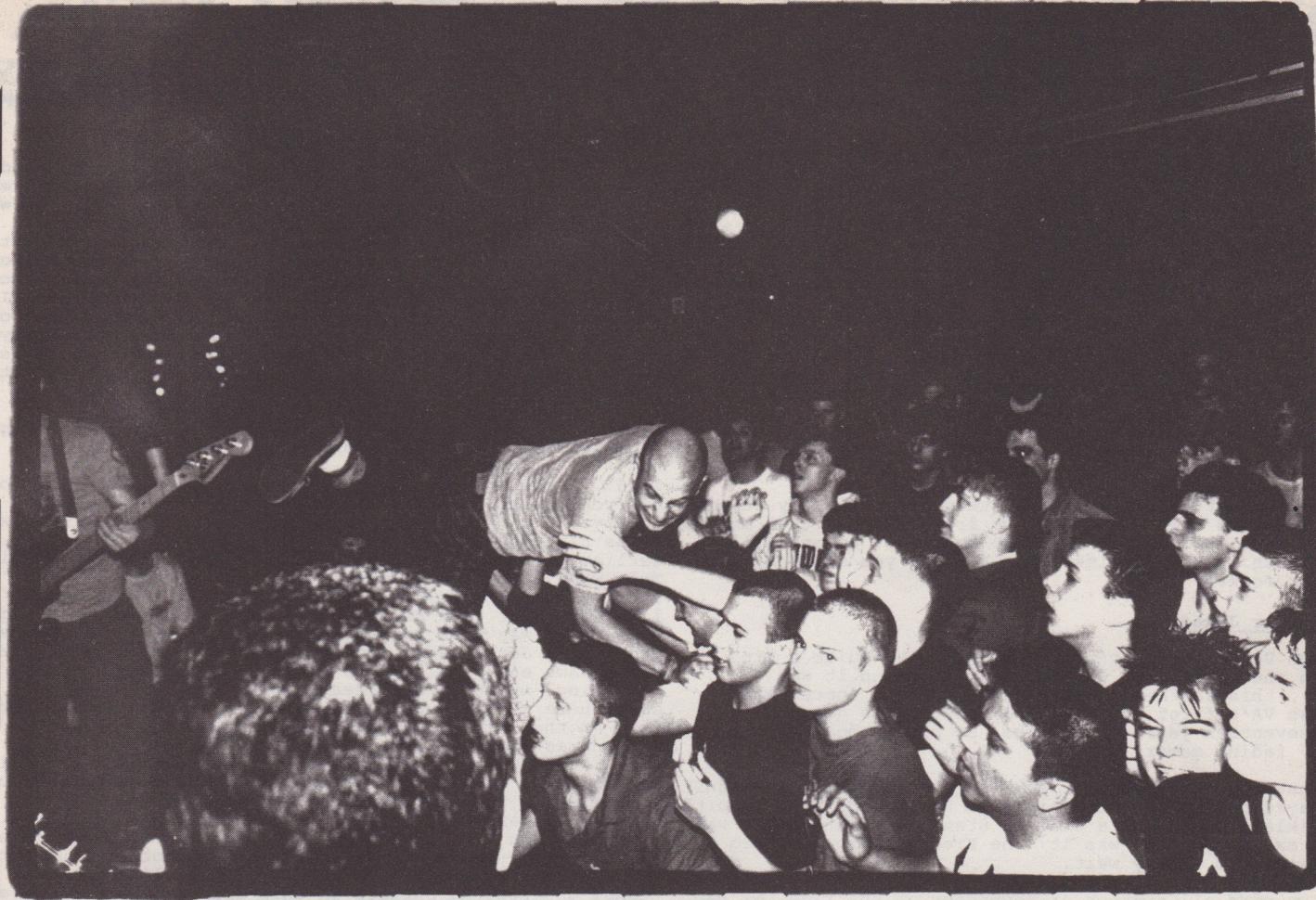
Man, there were so many of them. One would be The Dickies down in the old basement playing to a couple people. Then the big Agnostic Front show before Roger went to jail, I did sound for that one. The Adolescents there were great. SNFU were always awesome, when they played you knew it was gonna be a great night, they always rocked. Token Entry shows were pretty good, I remember doing sound then. But there are just so many, it's hard to remember all those shows. But, there were always nights when nobody was there, too. It was still a great place to go to every weekend because you knew who your friends would be. There were hardly ever problems, there were never bouncers or patrol walking around.

Any funny moments you remember that stand out?

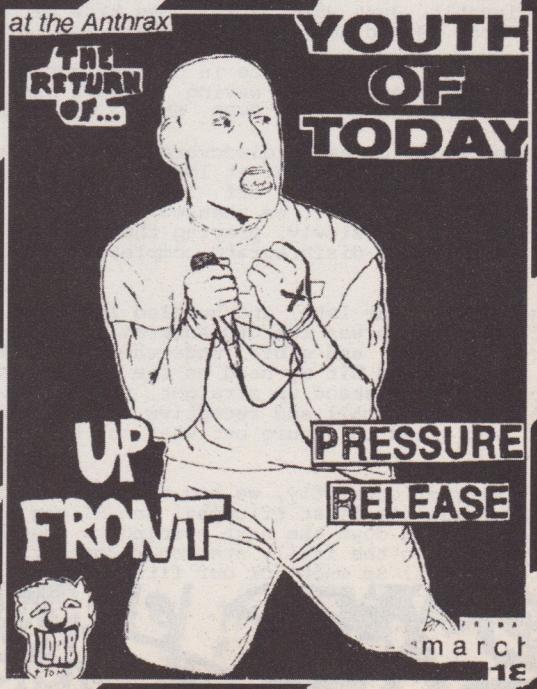
There were always good times. Anytime GWAR used to play, or even Murphy's Law, it was a pretty wild party. GWAR used to have this school bus, like a Santa's workshop for them to make all their paper mache stuff (laughter). You would always see them driving around too, you'd be on tour driving somewhere across the country and end up seeing that bus. "There they go (laughter)." It's hard to pinpoint single funny times. I had some of my best times just playing there, or just going there and getting records. All the Connecticut bands, 76% Uncertain, CIA, Reflex From Pain. I remember Ray Cappo singing for Reflex From Pain, that was funny. This is a funny story. He went to go start YOT for that Connecticut Fun comp, and he was really into this whole Springs SSD thing. So we were back at The Anthrax sitting in the parking lot, this was like right before everyone recording for that comp. So we're sitting there, and I had a joint. I offered it to Ray, and he said, "No. I don't do that stuff." I said, "Come on, Ray." You know, peer pressure. So he ended up after a little bit sitting there and smoking the joint with me, just sitting there all smiley. I said, "Now, you're in big trouble Ray. Because all these guys are gonna be mad at you because you know this goes against your words." He said, "Don't say anything to anybody (laughter)!" This was right after Violent Children. When he was really putting YOT together.

Did that story ever get out to many people?

Not really. I remember him saying, "Don't tell anybody I did this!" But obviously, Shaun and those guys were around



Above: Cappo busts for BOLD.
Below: Ray "makin' a change" at Youth of Today's first Anthrax appearance.





there, and I would be like, "Hey, Ray smoked pot with me." Ray would be like, "Aw, what are you telling everybody for?" He was openly straight edge, but he was just really getting into it I think. I thought he always was straight edge, but not that night. Even so, he was never really a guy to get high anyway. But, it was late at night, we were outside sitting in these car seats that you could sit on outside The Anthrax. It just worked out that way. I've known him for years though. Actually, when he first started doing YOT, even before they got popular, he used to come and follow Lost Generation around all the time. And both bands were Connecticut bands. But as soon as YOT got just a little bit popular, it was like, "No, we are a New York band." Even though Ray was from Danbury, they came from Connecticut, they lived in Connecticut. But whatever. So there you go, I smoked pot with Ray Cappo.

So when you look back on The Anthrax, what do you carry with you today?

Most of those friends that I had then, are still my friends today. Unless they are dead, the friends I had then are my same friends now. We'll still go to shows, we are all pretty much in our forties. I'm 43, but you can't kill an old punk rocker.

Christopher Jones

Although Verbal Assault played The Anthrax quite a bit through the years that we were together (and it was around), this is the story of our first gig there, which was also VA's first out-of-state show. We're going back about seventeen years or so here, so please bear with my rapidly fading memory...

This must have been 1984 or so, and although Verbal Assault had played out quite a few times in Providence and Newport, Rhode Island, securing a show in Stamford, Connecticut was really exciting. This was it: The Breakout Gig, The Big Time. We could hardly wait.

Since we were all sixteen or seventeen at the time, we had barely gotten our licenses, and had no transportation of our own. No worries: our friend Doug Ernest (who would eventually become our drummer, but at the time was in the excellent, Vicious Circle, from Newport) was a few years older, so he would rent a van and we'd borrow some backline when we got there.

I think the show was on a Friday, so when Doug got out of work, and we got out of school, we loaded up the rental and set off down I-95, windows rolled down, wind in our hair, excitement in the air. I mean, we were practically ON TOUR. Unbelievable. Just wait until these kids get an earful of some Rhode Island HC...

Somewhere on the interstate in Connecticut this guy pulls up next to us and starts waving. We wave back. No, wait, the guy wants us to PULL OVER. What's going on here?

What was going on as we discovered shortly after on the side of the road was that it looked like one of our back wheels was about to fall off. That guy probably saved us from a major accident. We thanked him and he sped off. Then we crawled along slowly, praying that this piece-of-crap rental would not disintegrate completely before we arrived at The Anthrax.

We got there, but late, and hustled into the club to start setting up. This was the OLD Anthrax, little more than a narrow basement, and a bit "underwhelming": the roof was so low that I would hit my head on the ceiling if I tried to jump around (or stand up straight, for that matter). Still, we played to a small and receptive crowd, found a place to stay, and tried to figure out what the hell we were going to do.

If I remember correctly, we had to have the van towed, and Verbal Assault's first triumphal non-RI gig ended with my father driving down the next morning to shoehorn us and our equipment into the family station wagon for the drive back up to Newport. So much for our first road trip.

Todd Knapp

When I first got Shelter's "Perfection Of Desire," I had a hard time figuring out who the hell the other dudes were on the back cover with Ray. What happened to Porcell, and why is Sammy wearing glasses and a funny hat? They surely didn't look like the youth crew. I would later find out that the others were older Connecticut guys, one of which was Todd Knapp from 76% Uncertain (as well as Reflex From Pain). Though I never became a big 76% Uncertain fan, I knew that those guys, especially Todd, had been a part of the Connecticut hardcore and punk scenes from very early on. Wanting to hear what Todd had to say was only logical, and I learned that at 46, you can be totally punk and still totally cool.

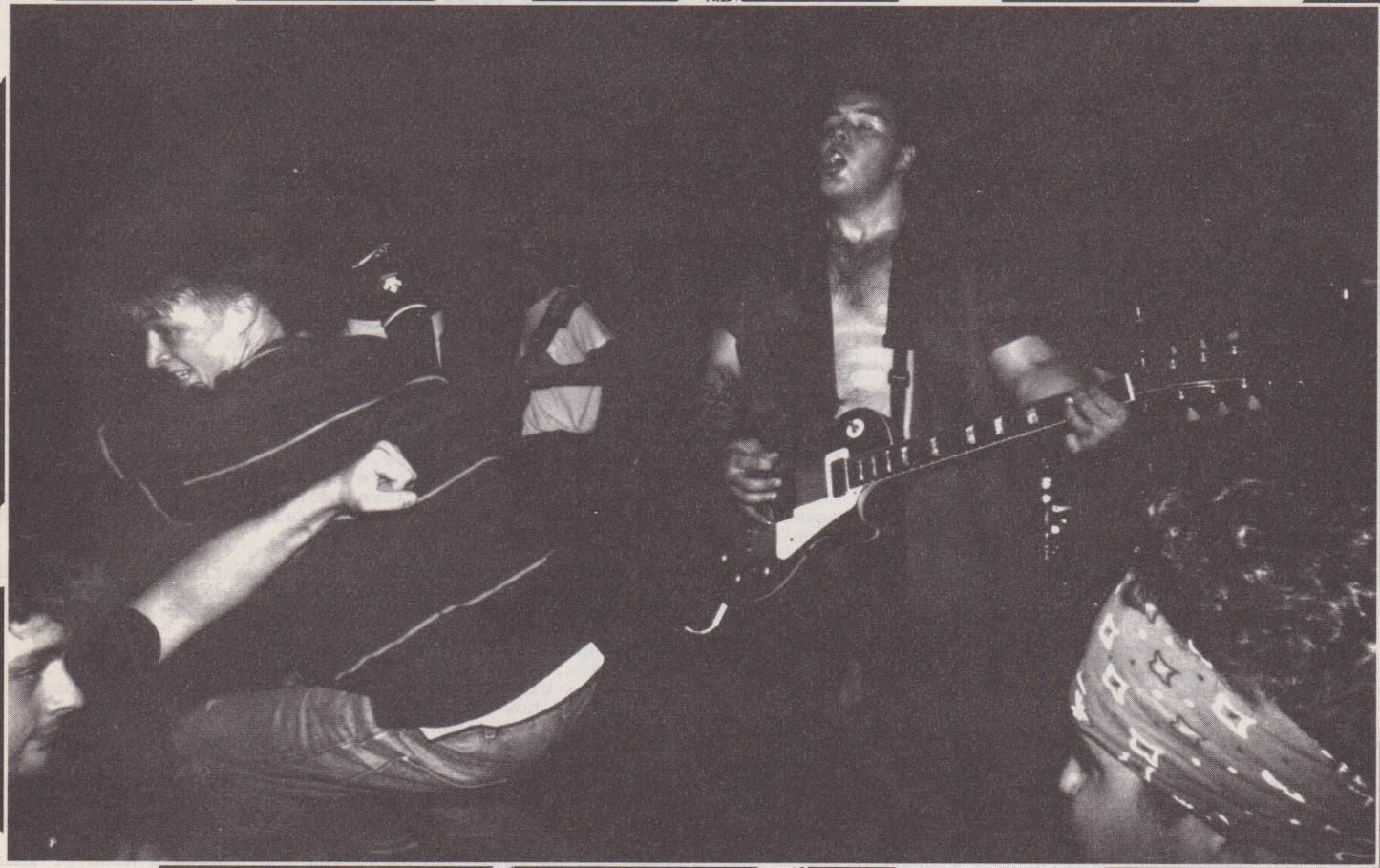
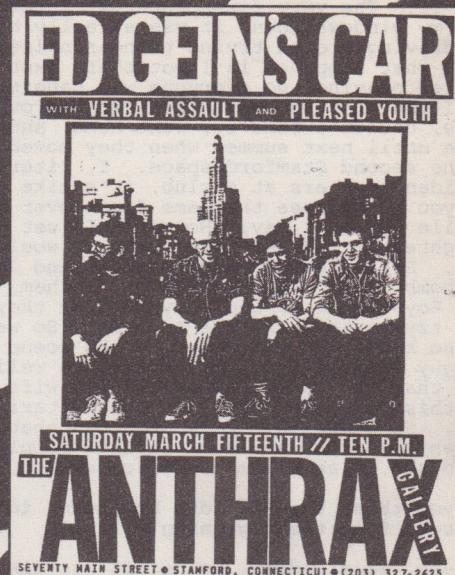
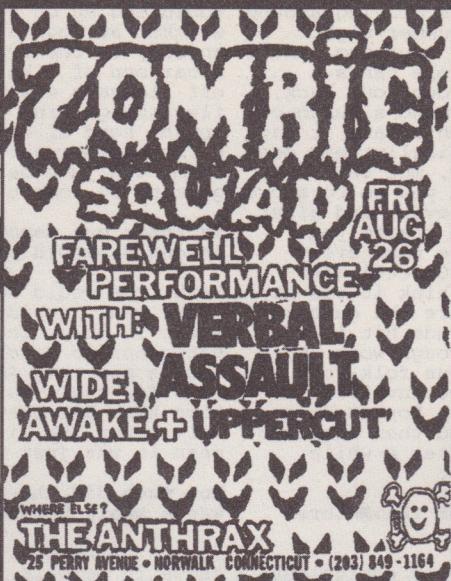
Gordo: I know you are a little older than some of the guys from the early Anthrax days...

Todd: Maybe the one thing that's different about me from everyone else is that I'm probably the oldest person involved. I'm 46, and I was always between three to six years older than everyone else. I kinda came from the earlier punk scene in a way as a listener, a fan of music. Then when I heard hardcore I was like, "forget the old '77 stuff, this is way more interesting!" This was around '81, like the first time Black Flag came east, that was a big deal. That was when Dez was still in the band. Then when the Circle Jerks came, and The Adolescents came, all these bands came east. Also, the whole New York and DC thing was happening, which I would hear about. But if you didn't go down there and find out about it, you didn't find out about it. At that time I was fresh out of college and was working as an architect, which I still am today. So I didn't get out to the city much, and in turn I didn't find out about so much. I didn't really start finding out about things until the punk rock came to me more. So, I knew about what came to Connecticut... Bridgeport, New Haven... I'd hear punk rock coming out of a car in the town where I lived, Danbury, and I would find like the other four punk rockers in the entire town. It is kind of like a traditional underground culture in this area too, there's Trash American Style which is close to here and came a little later, but back then things were scarce. You didn't see many punk rockers around. Even for myself, I had like a moderate punk rock haircut, shaved around the sides, but I had to keep it toned down though because of work. Look at things today, everyone looks "punk." But, even before the first Anthrax came along, it was hard to find shows. There was this place called The Snake Pit in Bridgeport where precursors to bands like Lost Generation played. Then New Haven had like this punk scene, and like punk pop bands and stuff would play at this place called Ron's Place. Then there were one-off shows here and there, but they were really scarce. Most things going on were down in the city or up in Boston. Shows really started happening around here then, hardcore and DIY shows, shows in Hartford, and New Haven, and Bridgeport that were just run by kids and the guys in the bands. This was like in '81. I remember in a one-week period this later generation of British bands came and played at this place in Bridgeport called Pogo's. Then you know, Black Flag, Saccharin Trust, those things created a spark. But I mean, even before that, people were aware of those bands and those things. I mean, when I met all these people here, I was already sitting in my room playing Bad Brains songs on my guitar. So things did pull together a little later on here. The first band that I ever stepped on stage with was the final version of Reflex From Pain with Ray Cappo on vocals, me on guitar. We happened to get in there at a great time. Our first show was small, but our second show was in Boston, this huge hardcore show with Real Enemy, Sorry, Psycho, The Necros, and Social Unrest. It was just huge, at this big club that was a comedy club in Cambridge. Then a few months later we played at Love Hall in Philadelphia with the Circle Jerks and all these great Philadelphia bands. Those first few months in '83 were some of the greatest shows I ever played.

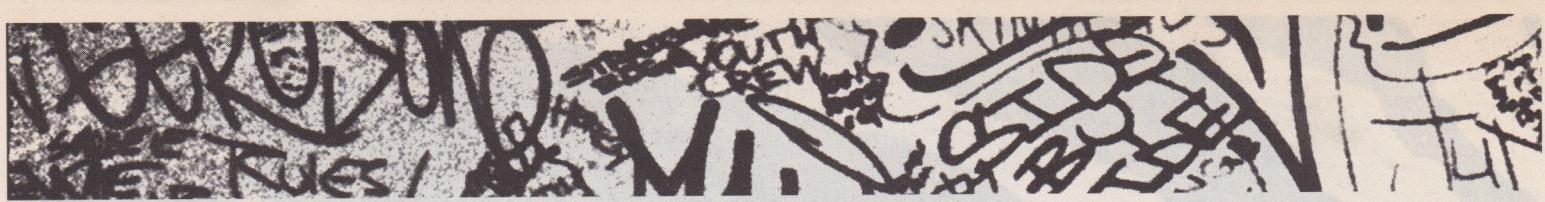
What was your very first experience with The Anthrax?

My first experience with The Anthrax was simply trying to





Gavin Van Vlack telling all to keep their distance.



find it. The very first Anthrax, I remember driving around with my windows down, it was a really hot summer night. I was driving around trying to hear noise, or anything, and I think what happened is I got there just before bands started playing, so everyone was hanging around out back, and I couldn't see anything. So I drove around a bunch of times, couldn't find it, went home, and didn't make it back there until next summer when they moved basically next door to the second Stamford space. I, literally, met the Sheridan brothers at a club, it's like when you go to shows and you always see the same faces over and over, and after a while you just say, "How come I just keep seeing you (laughter)?" These three mugs, I would see them every time. Brian, Shaun, and their friend John Coletti (aka "Sexbomb"). I finally went up to them, I think it was at a Dead Boys reunion, and they told me they were the guys who were trying to start The Anthrax. So we kinda hit it off. I also kinda got connected to the scene through work, this one guy there played guitar in this religious folk-rock band that one of my bosses and his wife were involved in, and this guy ended up being the guitarist in Lost Generation. So I knew him first through that, and then realized he was into punk and everything. People after a while would see me as a familiar face around, too.

Did you think the Sheridan brothers' idea of The Anthrax was cool from the beginning?

Oh yeah, we all did. To us, it was like their equivalent to starting a band, their way of contributing. Everyone had a way of contributing. That was their way, and it was great.

What's your earliest memory of that second Stamford space that you did get to?

It's kind of a jumble of things. I remember writing stuff on the wall, looking for bands that nobody had written stuff about yet and writing about them. Sonic Youth, stuff like that, bands I was into. Another early memory was when Adrenaline OD would play shows there and require us all to sit (laughter). One time I got up to go outside and get a drink of water, and they literally stopped me from the stage. "Get back here, sit down! We want everyone seated!" Sit on the floor! Both hands on the floor (laughter)!" They were friends of mine, just very good sense of humor. Bruce is one of my oldest friends, they are funny guys.

Did you see that second Stamford club as a possible club to really propel the Connecticut scene? Or was it still just a hang out?

Being a punk rocker back then, if you had any sense of realism about it, you would kind of go back and forth between these feelings of euphoria of being like, "This is gonna be great, every kid is gonna wanna be into this!" But then also, the realization that you go out on the street and every kid is listening to Def Leppard and not hearing you. That's what was going on, you were so underground they had no idea. So it was always back and forth. Regardless, it was always the most unique thing in the world to me, to have this stuff happening in a basement. Funny thing was, you had a guy like me who was learning how to be an architect, standing there saying, "Well what about the exits (laughter)?" The Norwalk club intended to be code-compliant, but the landlord was such an asshole. As time went on at the Norwalk club there were obviously more and more problems. But, I also spent less time there. I had so much going on, I had a really unhappy first marriage on top of this whole punk rock thing. So, to be in a band, keep my career going, I wasn't able to go there and hang out all the time and be a part of the scene. But, when I did, I loved it. We'd go down there and be ticket takers, sell soda, be security. We would do it as friends. Compared to Bill Knapp who was the sound guy, or Joe Diaz who did sound, I didn't do as much. I would write promotional copy when they had big shows. I wrote this bizarre, obscure type thing about Sonic Youth for the first time they played there. I also was the cartoonist for CUD, which was the Connecticut Underground Dispatch, the original Connecticut Fanzine. I would do cartoons, and they

would end up on stickers. I saw one of my cartoons on a sticker at Pogo's, and I thought, "Wow, I don't even know anybody in the scene but they must like this." I would do a cartoon of like a cow, dressed like we would dress, cut off flannels and stuff, with a Connecticut Hardcore butt flap thing going (laughter). Jeff Roberts had it stenciled on the hood of his car. So that was the CUD cow. I would do some other artwork sometimes. But other than that, my thing was just being in 76% Uncertain and doing that, and getting to some bigger shows.

Is there one memory that jumps out the most about that second Stamford club?

Yeah, one would be seeing The Big Boys. Most of the people there went outside when they played, though they wouldn't admit it now. They said, "Biscuit Boy is a faggot! I'm not gonna go watch a faggot play!" I didn't care, I stayed inside and they were great. But a lot of people went outside, there was a lot of homophobia then. The first time that DRI played, the first time COC played, so powerful. When The Dickies played, down in this basement, I mean it was just unbelievable. So many memories.

How much did the vibe change from the Stamford space, which was a small basement, to the big Norwalk club?

It was different. You would think, going into these bigger shows in Norwalk, "Wow, maybe this is catching on!" Unfortunately, I think what was really happening was the launch of a whole other subculture of punk with the straight edge scene. I don't know, the way that turned out was kind of scene killer to be honest, definitely a scene splitter.

What were your views on that?

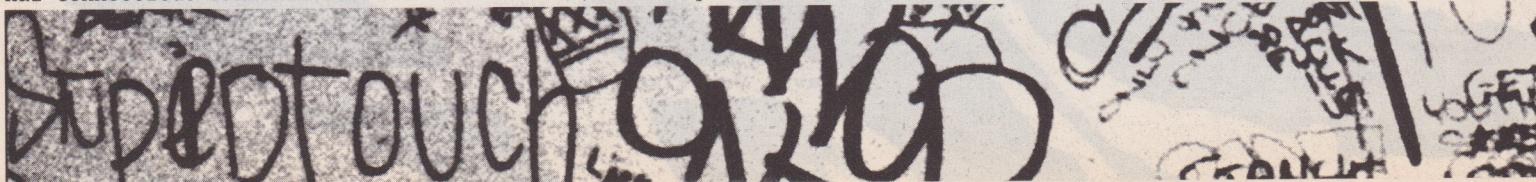
Well honestly, I practiced that lifestyle for a while. But I could never put it in somebody's face. I thought the militant straight edge stuff was a bunch of horseshit. Same thing with vegetarianism. I'm still a practicing vegetarian, but a lot of people then shoved it in people's faces way too much.

What about the popularity of hardcore in Connecticut at that time? Having been there from day one, was it weird to be pushed to the side by much younger kids and bands?

Yeah, I mean there was some frustration in being completely rejected by these younger bands. I mean, maybe some people didn't totally reject us, maybe because our lyrics sometimes were about the same things they were writing about. But I mean, we weren't straight edge, we were older guys, age was a big thing then. Like, I was in with Ray which was cool and I guess it made me "OK." But it reminded me of when I was in college and I would go to parties with my black friends, and they would have to show their friends that I was "OK." It was similar. So, their was a little bit of resentment in a way with being pushed off, because we were considered "passé," and we were going in the wrong direction. They might have said heavier, or more metal or more rock. But I still loved doing the band and that was just the way it was, it never really bothered me all that much at the time.

What about any specific memories from the Norwalk club that made you realize how much different this club and scene was from the Stamford club and the scene around that?

One thing would be when the club was sold out. It was like, "Wow, it's sold out!" I mean, that was big. It showed how big things were getting in the underground culture and how it might have lead to like the whole Nirvana thing. I mean, who knows, if 76 would have held on a little longer, somebody might have wanted to sign us (laughter)! I mean, things just got big. I don't think I have a very good ear for [hearing or spotting bands that could potentially be big, "bigger than just selling out The Anthrax, for instance"], for what is commercially viable. My enthusiasm for a band just overcomes that. But then like, the Butthole Surfers, you would always kind of think that if they just had a novelty hit...



COMING. LIVE AT: ANTHRAX

tri.26 uppercut+vision+glee club+substance
sat.27 funhouse+big mistake
FEB
fri.2 lost gen+wrecking crew+dead spot
sat.3 h.r.+swiz+blind justice(rap)
fri.9 judge+intensity
sat.10 (ska) toasters+heads up
fri.16 big trouble house+heads up
sat.17 killing time+maximum penalty+
at all cost
fri.23 eye for an eye+beeftrust
MAR
sat.3 (ska) ny citizens
sat.10 soulside+supertouch+shades apart
sat.17 radicts+feindz+nobodys heroes

25 Perry Ave. NORWALK, CT. USA (203) 849-1164

doors open 9:30pm

COMING.
fri.20 forced reality+f.o.c.+powersurge
fri.27 dr.know+dirge+lost gen
sat.28 rawdeal+wrecking crew+
FEB
fri.3 7seconds+pagan babies+aware
sat.4 (ska) ny citizens+6ft under
fri.10 nuerosis+biohazard
sat.11 soulside+swiz+p.e.d.
fri.17 dinosuar jr+flower+falling stairs
fri.24 ludichrist+wench+sonick plague
sat.25 76%uncertain+zombie squad big gulp
MAR
sat.4 cause for alarm

ANTHRAX

25 Perry Ave. NORWALK, CT.
INFO//BOOKINGS 203-327-2825

no alcohol club

COMING.

Mar
sat.4 cause for alarm+absolution+collapse
fri.10 pressure release+uppercut+inside out
sat.11 sorry we closed!!!
fri.17 bold+beyond+upfront
sat.18 (benefit) slapshot+insted+crossface
+blind approach+vision
fri.24 tba tba tba
sat.25 (benefit) breakdown+wrecking crew
+powersurge+yd1
fri.31 supertouch+bold
APR
sat.1 sick of it all+maximum penalty
fri.7 fugazi+purple geezus
sat.8 token entry+in your face+krakdown
fri.14 our gang+upfront+vision
sat.15 neighborhoods+outcrowd
fri.21 youth of today
fri.28 doggystyle
sat.29 gorilla biscuits

LIVE AT:

ANTHRAX

25 Perry Ave. NORWALK, CT. USA

doors open 9:30pm

no alcohol club

INFO//BOOKINGS 203-327-2826

LIVE AT:

ANTHRAX

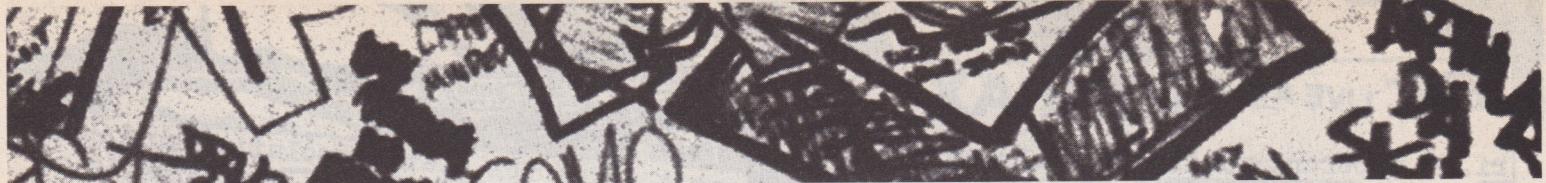
COMING.
fri.12 undead+full fathom 5+mallethead
sat.13 rawdeal+inside out+glee club
fri.19 accused+sonick plague+brotherhood
sat.20 all+glee club+big mistake
fri.26 absolution+heads up+radicts
sat.27 we be closed!!!
fri.2 day glo abortions+magnificents
sat.3 scream+bold+supertouch
fri.9 (ska) ny citizens+6ft under
sat.10 snif+aware+broken smile
fri.16 swiz+american standard+blue balls
sat.17 uniform choice+76% uncertain
fri.23 token entry+in your face+no for an
answer
sat.24 cro mags+lost gen+destruction
fri.30 das damen+more fiendz

sat.1 toxic reasons
fri.7 wind of change+insted+upfront
sat.15 blast
coming soon:social distortion y.o.t.
bad religion dickies naked raygun

doors open 9:30pm

25 Perry Ave. NORWALK, CT. USA

no alcohol club



they could make their name known. But who would have ever thought that like the Goo Goo Dolls would be mainstream pop sensations. They would play The Anthrax all the time.

What was it like to have played in Reflex From Pain with Ray and then years later do that Shelter record?

That was interesting, and it was fun. It was cool at the time to do it, we recorded it live, and I wish that was more accurately represented. We practiced together probably only five times, four solid practices with everyone involved. Then we went in and recorded on a Sunday, maybe only one or two takes per song. Ray went and did the vocals later, but Jeff Roberts recorded and engineered it in Shaun's little apartment space inside The Anthrax. It's also weird because it sounds a little bit like 76 I think. It was over a year before we did that and when it finally came out. By that time Ray wanted to do the band and wanted devotees and all that. I don't know if you have ever noticed the back cover, but Ray is dressed in like orange or yellow or something, a color of significance for him. I believe that when those pictures were taken I had a red and white Big Boys shirt on in the pictures. Somebody claimed that my picture didn't turn out. So we had to redo mine, and Ray was there to take the picture. He looked me up and down to see what I was wearing to see if he wanted to take the picture. He saw I was wearing a dark shirt and he was like, "Ok, yeah, let's take the picture." Everyone else, besides Ray, has dark shirts on with a different background from him. Hmmm.

Yeah, I've noticed that (laughter). A little sketchy.

Yeah, who knows, you never know. But that record was fun, playing with Tom Capone was great, I loved playing with him. But there was one bad thing about that. The night before we recorded, Beyond played a show at The Anthrax, and he broke his whammy bar...

Really? I always wondered why their isn't crazy whammy bar action on that record, because he used that all the time in Beyond and Bold..

Yep. There is some on the record, probably from me because I had a whammy bar. But I didn't even use it much because I didn't want people thinking I was this crazy metal guy on that record, or trying to show him up or anything. But at practices we would do stuff like have these trade-offs using our whammy bars where we would just go, "Wheeeeww, wheeeeww, back and forth." If he hadn't had a broken whammy bar, there would have been way more of that, especially on a song like "Turn It Around."

Wow, that would have sounded awesome.

Yeah, it was cool. I kinda wish that Ray hadn't gone the direction that he did where he needed devotees, because I would have loved to continue to play with Tom. I don't even think I have ever even seen Tom since then. But we would really get things going when we practiced, because we loved that same sound, just going off.

I would love to hear those practice tapes...

I don't even know if there are any, and if there are, Ray would have them. I remember there were early scratch mixes of the album that sounded unbelievable. I remember playing it for my Mom, and she thought the guitar sounded like church organs (laughter). I took it as a compliment, that deep sound. But I loved the spontaneous nature to that record, it's just loose and natural. I think more records should sound like that.

What was it like when The Anthrax closed for you?

It was starting to feel like a change happening anyways, between my personal life and culturally, it didn't surprise me. But you could see that things were going to be moving on. After it closed, things kind of turned back to what the early 80's were like, with people actually setting things up wherever they could find. But things never really picked up the same way.

What do you carry away from all your times at The Anthrax clubs?

It sounds so corny, but I remember the friendships. Those are the most significant things I have today. I talk to Shaun every week, I shoot hoops with Joe Diaz every Sunday, that kind of thing. Those people are my social group. If I go to a Christmas party, someone from those times is involved, it's the most profound thing. Considering that hardcore never really got too big, it's like the Germs song, "Secret... what we did, it's still a secret," most people will never really know.

Craig Mack

It was a normal summer's day, I had just finished my daily chores and couldn't wait to get outside. I walked out the back door of my small suburban house to head for the ramp. We had pretty decent half-pipe in my backyard, so it was a pretty popular hangout for the local skaters. My brother and all his friends had been there for hours, he was a good 6 years older than me and I was the typical younger brother. I looked up to him and all his friends, everything they were, I wanted to be. They skated, so I skated. They were into Hardcore, so I was into Hardcore. They were straightedge, so I was straightedge. It was as easy as that. I wanted nothing more to hop into the car and head to the show. I would beg every time, but there was no chance I was going to Norwalk. I would just sit there and listen to them tell their stories. Every week they would come home looking like they had just gone through hell. Their jeans torn, shirts ripped, faces bruised and could barely talk. They would bitch about the random punk kid starting fights or how bad this band sounded or how packed the club was. They had no idea how good they had it. I lived vicariously through them.

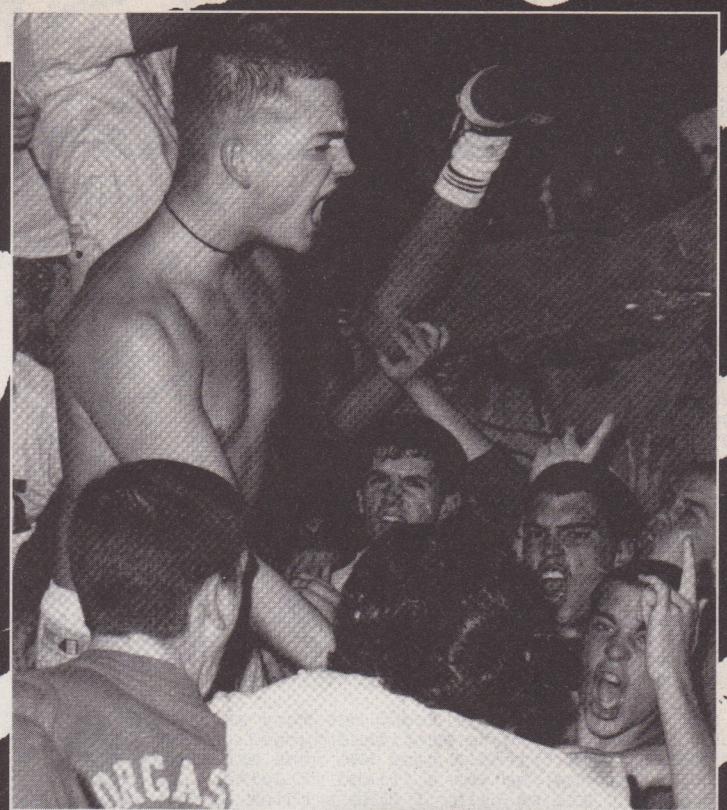
The Anthrax had a lasting effect on southern Connecticut. Everywhere you went people knew about hardcore. I entered High School in the early 90's a few years after the Anthrax had closed. You could still feel the energy of the club resonating through the halls. The older crowd had just graduated and left the torch for us to carry. Our schools Audio Visual room was littered with board tapes and videos of classic shows. We would dub what we where allowed and pocket what we where not. New Milford High's theater had the words "Aaron Straw was here" etched in the lighting rooms sound board. "Straightedge" was painted on stop signs, dugouts and lockers. For better or for worse, it changed an entire generation of kids growing up in Connecticut. It affected their parents, their friends and their siblings. The kids were straightedge, they were vegetarian and they had something to say, it was something important. The Anthrax had left its mark and its mark was everywhere.

It is hard to describe how it affected me. I missed going to the Anthrax by a few years, but it still played a big part in my life. I have known about Hardcore for as long as I can remember, I have been straight edge, playing in bands and booking shows since I was 15. I was fortunate growing up where I did. I got chances that a normal kid never would have. I befriended Malcolm Tent from a local store Trash American Style. He introduced me to myriad amounts of people, hooked me up with unbelievable amounts of records and even gave me a job. All the older kids would literally hand me bags of old hardcore shirts. I was equipped with 2 dressers full of Schism stuff by the time I was 18, how lucky. I even got a chance to sing for Wide Awake, that was a dream come true. All I knew about was bands that played at The Anthrax, all I cared about was hardcore and straightedge. The Anthrax had a hand in sculpting me into what I am today. Everyone knocks Connecticut lately, talking about how bad the bands were, how much better it was somewhere else. I wouldn't trade where I grew up for anything, I only wish I was born a few years earlier!

Mike McGeoch

Unfortunately I was never able to attend a show at The Anthrax. It was a combination of things; I was too young, lived too far away and I didn't get my driver's license





Top-Left: John, in full flight, with Wide Awake. Top-Right: Tom puttin' out the mic during one of Wide Awake's many Anthrax appearances. Below: A monstrous reaction for Wide Awake.



PROJECT X (REK) VEGAS CHILD

until I was almost 18. All the kids I hung out with were in the same boat as me. So I was pretty much out of luck.

Despite these problems, I did have one chance to go there. It was November of 1988 and I was 15 years old. I had only been listening to hardcore for about 4 or 5 months, but I was really starting to get into it. A friend of mine from high school who was always making me tapes of different bands asked if I wanted to go away with him for the weekend. He said he was going to Connecticut to see his friend's band play a show with Judge and a few other bands. I thought it would be cool because he had just taped me the Judge 7" and I really liked it. Now, I had never been to any type of show, concert, etc. in my life, yet alone one in Connecticut. So, I ask my parents and they were like, "Yeah, right." It didn't upset me that much because I knew all along that they were going to say no. Anyway, the idea of me taking the train with another 15-year old kid to Connecticut was a little scary.

The weekend passes and I see my friend at school on Monday. He said the show was great. His friend's new band was awesome. He also got to see this new band from California that he said was alright. I was sort of bummed about missing it, but he told me he would take me up another time (which never happened).

A few months pass and I found out more about this show. The California band he mentioned turned out to be CHAIN OF STRENGTH. His friend's band was none other than ALONE IN A CROWD. Somehow, he was a friend of Jules. Even upon finding out all of this, I didn't think it was that big of a deal. It probably was a year or two later that the full magnitude of this finally hit me; I could have seen fucking ALONE IN A CROWD, as well as JUDGE and CHAIN. To top it off, I think ALONE IN A CROWD recorded the seven inch that same weekend, which my friend attended and got to sing back-ups on. Oh well, I was young, who knew.

By the time I got my license and was old enough that my parents would let me go, it was 1991 and all my favorite bands were broken up and the dream of going to The Anthrax was dead. The only way for me to experience it was through pictures, videos and stories from those who did make it there.

Gus Pena

Go pull out any classic late 80's HC record. Chances are, you will find this guy either in the live photos or on the thanks list. Practically the 6th member of GB and the 5th member of YOT, Gus probably also did more stage dives at The Anthrax than anyone else. I found out that he had an amazing memory, and was able to get some of it out here...

Gordo: Ok, let's bust out some classic stories...

Gus: Let's see... we did this mini-tour with GB, and it led up to the first time that GB ever headlined The Anthrax with YOT, for the YOT "No More" filming. But, it wasn't really a YOT show, it was a big GB show and YOT just happened to be doing the "No More" filming too, and they only played "No More," maybe they played one other song...

Beyond played too...

Yeah, that's what it was, we were on the road with Beyond that weekend, and it was the first time GB had headlined. Walter was furious because he didn't think that people would remember it as the first time GB headlined, but that they would remember it as the YOT video show. So this is the day of the show, somehow the Adolescents were involved as well. Somehow we were eating ice cream somewhere and it came to a head with someone getting hit with a spoonful of sundae. Then that turned into more sundaes, whipped cream, chocolate syrup, and even dirt all getting thrown at everyone. This is before the show, and we were covered in like the stickiest of substances ever. We were like, "What the hell are we gonna do?" Here we had this show in a few hours, and we're sitting in New Haven covered in this shit. So there's this girl that we had known from years back that lived in New Haven, and I said, "I know! Becky

lives in New Haven!"

Is this Becky Tupper?

Yeah, it was Becky Tupper. Porcell says, "You're right! I know where she lives! Let's go!" So we go to her Mother's house and all of us were just covered in dirt and all this crap, only really wearing shorts. At that time I would just do stuff to make Arthur laugh, so I was just a complete nut, just like walking around barefoot the whole weekend. So Becky sees this, and she's just like, "Oh my God...ok...one at a time...and Gus, you can't even come on the porch, just stay there (laughter)."

Were you that messy?

Yeah, I was probably the messiest; me and Civ had really gotten into it. So we had to take showers and change and all this. So then we went to that show. So if you ever notice that video, Walter is wearing the weirdest outfit, he's wearing like pajamas, plaid shorts and a striped shirt, because all of his regular clothes got ruined (laughter). I think the other guys must have borrowed other shirts or actually gotten brand new t-shirts at the show. So getting there that day was the fun part.

So what about that show and the filming?

It was interesting. I was a kid, so I would just time my stage dives perfectly. Like when that first bass line would open up I would do these floating, sprawled out stage dives. I remember I did that a couple of times and some of the timing was perfect, so Ray came to me between a couple of the takes and was like, "Do that again! Do that again (laughter)!" It was basically like, "Hurl your body from the stage," and that was not a hard thing to ask me to do. Ok sure, why not? It was just known that I was gonna go nuts.

It was on the agenda.

Yeah! Another memorable time was the first time Shelter played there. That first night on that tour with Inside Out and Quicksand. That show was a weird show because it was kinda like a coming out for a bunch of people. Ray was obviously a big Krishna, and I was into it...

Were you ever a devotee?

Yeah, totally. I was into it around the same time as Ray, though I didn't get into it the way he did. I've been going to the temple pretty consistently since 1986 or 1987. So that night it was tough because I had been into it, and there were people on the tour who were high up in the movement that I respected, but then all these HC kids who really wanted to get in my face...

The Born Against guys?

Yeah, Sam (McPheeters). I don't know why, he was a jerk. Ritchie would tell me stories about him, too. But of all the people to walk up to, I mean if you would step up to Walter or to anybody else they may get angry, but I was one of the kids who would have gotten into a fist fight with you. I wasn't gonna back down, I was gonna beat you up. That was it. Why he got into it with me, I'll never understand that...

So did you guys fight?

We never fought, but there were two occasions that I wanted to kill him. One of the occasions was that night. I had nothing against those guys and I was friends with Adam. They were straight edge and vegetarian and that was cool, but they were jerks. Even Adam turned into a jerk. So they brought all this anti-Krishna propaganda up and were handing it out. So whatever, they were handing it out, it's their right, it is a punk show. But they knew I was on the tour, that these guys are my friends, and that I was into it. But, Sam came up and handed me a face down flyer, knowing full well that it's gonna irritate me to where I blow my temper. That was just extremely belligerent and tenacious. Why anyone would do that was beyond me. So I

VEGAS CHILD PROJECT
MAYBE NOT SICKENS DICK PROJECT



Possible alternate cover shots for "The Way It Is" comp?... Gorilla Biscuits in full-force.

SECRET

FUCK YOU
CRAIG AHEAD
THIS IS
ARE WE

remember being at the front of the stage and trying to maintain my temper. There was also a rumor that people were gonna beat up Ray. But Ray kept his composure like I've never seen anybody do it, it was unbelievable. Inside Out was just awesome, I remember Zack had hurt his ankle and I helped him tape it up. He also dedicated "Sacrifice" to me because I just loved that song, it was just amazing. Even in Rage Against The Machine he would dedicate songs to me, just cool. Vic was just going nuts, even in Beyond he would just lose his mind. That was one of the best live bands I've ever seen. Vic always attributes me to being the first guy to ever talk Krishna stuff to him. The first day we met he had gotten into an accident and he was all bummed out about it, and we were just talking about the temporary life and everything, and that was the first time he said anyone ever talked to him about anything Krishna. Then he comes back from California later and he's like, "Dude, I'm totally into it!"

(We talked about more of that Shelter tour, and then came back to The Anthrax as I was hounding Gus for just specific, good stories)...

This is gonna sound really snobbish, but for years I didn't know that The Anthrax had a front door, and I didn't know what the front even looked like. I would always just come in with the band in the back. So one time they were like, "Everybody has gotta get out!" So I was like, "OK," and I started walking to the back thinking that it was the front, and they were like, "NO! Get out!" I was like, "What do you mean? Oh... oh shit (laughter)." One of my first girlfriends I met at The Anthrax, I was like 17 or something, I was in love with her, and she worked at The Anthrax...

What was her name?

Glynis.

Oh, right, Glynis Hull.

Yeah, we dated, it was a lot of fun. Let's see, what else, I saw Straight Ahead up there on a little mini-tour they did, that was a lot of fun, too.

What about the Alone In A Crowd show?

I don't think I was at that show. I remember just before that though, Jules just kind of became a jerk. He and I used to be really good friends, and then he got really weird about straight edge and vegetarianism...

He doesn't like to talk about it today!

Oh, I know. I said it back then, the person who screams the loudest is the person who falls the hardest. Now I don't really give a crap, I'm not straight edge anymore, but back then it was a big deal. He was such a jerk about being straight edge, that when Alone In A Crowd came out, we were like, "Why do you have to be such a jerk about not being straight edge?" I remember he was just like, "I don't wanna be straight edge anymore." But, he was Jules so he had to be. So he would stay other stuff to kind of back out of it. He had said something at that show or another show about how you can be straight edge without wearing an X on your hand, and Porcelli was in the crowd and yelled, "Pussy (laughter)!" The Project X show was pretty wild too, that was intense. There was only like 10 of those Project X shirts, the longsleeves...

Yeah, I think there were 12 but one got botched, so there were only 11 good ones. That's the story I've heard...

I actually took them all home and washed them when they were done, that was my job. That was the worst printing job I had ever seen on a t-shirt...

You made it classic on "The Way It Is!"

Oh yeah, I remember when that picture came out and Jordan telling me, "Gus, you're gonna be real happy with the

cover." I was like, "Wow, that's cool!" Walter was like, "Dude, you did such a good job. Your arm is straight, it says NYC Straight Edge on there..."

It really is like the perfect angle for that shirt...

I used to have that as an 8x10 framed. Not just the cover but the full picture. I think BJ Papas is the one that took it and she gave me the whole thing. People have told me that in the video you can see the flash go off and see that one clip, it's pretty intense. Someone was able to tell me what song it was happening for, which was funny, because it was like "No Reason Why," or "Do It Yourself" or some weird GB song, not like one of their big songs like "High Hopes." I mean, they didn't have much out, they didn't have their LP out...

Doing Buzzcocks songs...

The first cover they ever did was their first show and they did "Only Gonna Die" by Bad Religion. I remember sitting with Civ and he had to learn the lyrics (laughter). Let's see... more Anthrax shows... I saw Burn there, that was fun. I wasn't at the last show though, that was pretty anti-climactic. Hmm what else...

What about people getting hurt from your diving? I mean you were always all over the place...

I got hurt many times. I'm sure I damaged many kids, many times. I remember like looking down and seeing some shirt completely stretched out or something like that. I was pretty limber, so I wasn't like this big weight that was constantly landing on people, I didn't just flop down on people. I'm sure I twisted necks. One time at Irving Plaza I decided to wear monkey boots that show for some reason (laughter), I remember hitting somebody in the head. I felt pretty bad about that and stopped for the night. I was probably a jerk back then, so I'm sure I hurt people, but I'm sure I didn't mean to. But I also stuck up for people, got in fist fights, it was a different way to grow up. One time I got hurt, someone had tried to catch me. That was actually the worst thing you could do for me, because I didn't really need to be caught. I would just kinda run, dive, land, crawl back up, sit down, I could almost kinda fly, just be wild.

What the hell did you used to say during those introductions for GB (laughter)!!?

Hahahaha!!! It was in Spanish. Walter and I once discussed this, and I believe it. I used to introduce the band in Spanish, as a joke, and I would say everything in Spanish, I would say all this stuff and then say Gorilla Biscuits in Spanish. But the weird thing is that I did it once at Fender's Ballroom in California...

Yeah, the last YOT show...

Yeah, and it was before the "Ritual De Lo Habitual" album by Jane's Addiction came out. So we're pretty sure that some of the guys from Jane's Addiction were there and saw us do it, and got the idea from us (ED. Note: That LP opens with a girl speaking in Spanish, introducing Jane's Addiction much in the style that Gus did for GB at Fender's. Pretty weird stuff, I hadn't known this until Gus mentioned it.)

Oh shit...

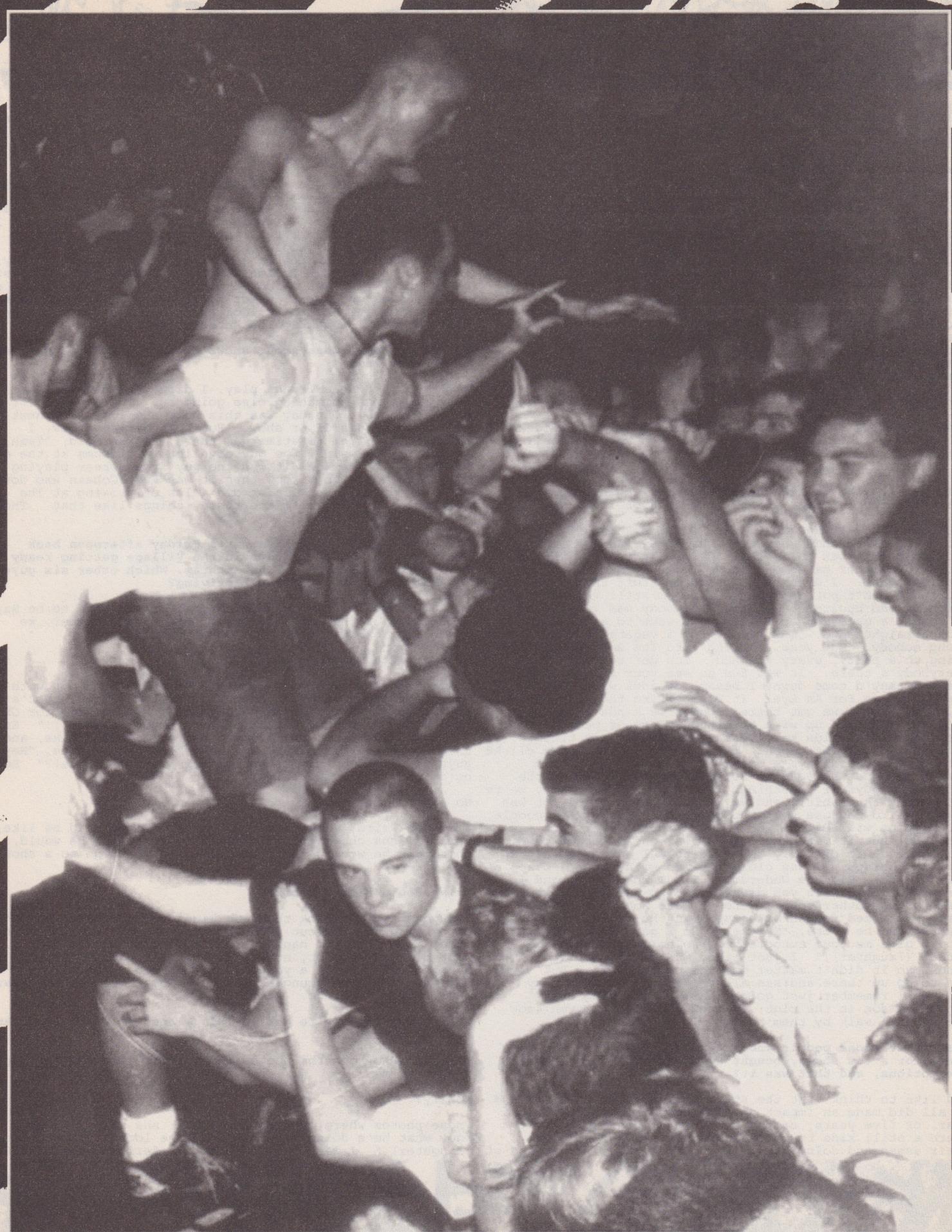
It was right before it came out, I mean they had plenty of time to do it. It was definitely a cool thing, so who knows...

Wow. What about when California bands came out, did things always gel?

It was like being members of the same fraternity at different colleges. The people that we got along with, we got along with. The people we thought were jerks, we thought were jerks. Dan O'Mahoney was this weird guy you kinda got along with, you kinda didn't. He didn't really like

STRAIGHT

THINK ABOUT



Civ with Gorilla Biscuits, caught up in the mayhem.



anybody, but he needed people. I used to imitate him to Walter. Zack and I became fast friends immediately, really close friends. We had met through Vic, who was a close friend of mine...

What about Chain Of Strength?

I became friends with some of them, some of them were weird, they were also a lot younger than we were. I was kind of friends with Ryan, he was older than the others, I was friends with him. I'm 32 now, he must be 30. I was definitely friends with Chris Bratton, I was at a friend's house the other night, and my friend was going out to dinner with Chris and Chris' girlfriend. So yeah, some camaraderie there. I didn't particularly like Chain Of Strength, they weren't my favorite band. I was in a different vein of hardcore bands. I liked like Engine Kid, and Inside Out I thought were amazing. I didn't think Chain Of Strength was charismatic enough to be this new wave straight edge band. They were into weird stuff, I remember there was no bass player this one time, they just turned the bass down and jumped around and made noise...

More based on energy...

Yeah, totally. Like I was into Aware, cool guys, Wide Awake, we were friends with those guys. They were all there. It was definitely an interesting environment to go to that club.

What was it like to show up to The Anthrax with YOT and know that people there either hated you or loved you?

You know what, it was only later in HC that stuff came out. It was friends that came out to see us, we would just show up and it was just like, "Hey, what's up?" People would love me or hate me because I was a loud-mouth, and that was that. I'm vocal, I push for stuff that I believe in, and I don't put up with shit. I'm still vegetarian, which is odd because back then everybody was vegetarian. It wasn't a question as to where we went to eat. Same thing with straight edge. Now, yeah, I'm a vegetarian, but it's among nobody. But yeah, walking into The Anthrax was like going to a party, every weekend. You get there, and everybody's there. It was fun to see your friends from Boston, they'd come down, I became friends with all the guys from Eye For An Eye. It wasn't like the stars showed up, I mean when we got there I guess we kinda took over because we showed up with this huge posse of people. I guess the local kids knew that if there was any trouble, it would definitely be ended. We were there. To use a cliché line, there was always a drunk in the pit. There was always someone there doing something, beating up on the Wide Awake guys or something. So we'd be like, "Hey, we're not taking that shit," and we'd collapse on them. It was always weird because you'd go up with an odd mix of people, you'd go up with Djinji, or Raybeez, or whoever. It was just odd, but it was together. I was one of those people, who although it probably appeared that I was, I wasn't a cliquish person. I was close friends with Jimmy Gestapo as well as like, Ritchie Underdog. I was who I was, and I always believed that you didn't need to define who you were based on who other people were or were not. One time, Jimmy was asked for an autograph, and he was signing these flyers, and he wrote, "Not me!" So I go, "Hey Jimmy, you should give me your autograph!" So he writes, "Not me either (laughter)!" I just liked music, and I liked those bands, so it didn't matter who the people were. But it was fun to go up there and see all those kids. It's funny because I remember just going there and knowing every single person in the club, and now I might not even know them when I walk by them today.

What about those people whose heads you dived on who were there for a few shows, bought a few records, went through the motions, and that was it?

I'd like to think that the stuff that we all stood for and we all did made an impact on some peoples' lives, be it a year, or five years, or whatever. It's interesting that there's still kids trying to do stuff, and getting off their asses and doing something. Affecting life instead of

letting life affect you. But I will tell you that even among some of the bands who stood for stuff, they went on to not doing much. People could say that about me, but...

What do you say to that?

I say the same thing I used to say, that I don't do things for anyone else. I am always pushing myself, I'm really hard on myself. I don't like to sit still, I make sure I go out and do stuff. I train now for half marathons and I study jujitsu and work really hard and all this other stuff. Too bad if people think that. When I was in a band, people would show me a review with me and say, "Hey, look!" I'd say that I didn't want to because it will just change what I think. I don't do it to get a good review or a bad review, because I'm not really good at it yet. When I'm good at it, then I'll look at it and so, "Oh, wow, he liked it too." Back to The Anthrax, sorry...

No, it's cool. What about shows there you missed that you wished you saw?

Well I didn't see Nirvana play, I didn't go because I'm sure there was something else going on. There was a lot of two-day shows. One day was this huge show, and the next day would be a smaller show. But that Nirvana show, I remember Ari from Lifetime was there, and he said, "Yeah, it was really weird, the guy dove into his drums at the end of the set." We knew it was the guy from Scream playing drums, but we didn't know then it was Kurt Cobain who dove into the drums. But I also did a lot of growing at The Anthrax, I had a girlfriend there, things like that. Those things became a part of my life.

Ok, hypothetical situation... it's Friday afternoon back then, and you guys are down in the Village getting ready to hop in the van to go to The Anthrax. Which other six guys do you want in it, and who's driving?

Oh shit. Well, driving unfortunately would have to be Ray, who is one of the worst drivers. Definitely Walter, we would inevitably invite Civ, but he wouldn't go...

He'd go with somebody else?

Nah, he just wouldn't go (laughter). He'd hang out with his girlfriend, early on he would never go shows, that's why I was so surprised when they asked him to sing for GB. "What, he doesn't even fuckin' like them (laughter)!" So no Civ in the van. Sammy would be there, Lukie Luke, and then Porcell. Porcell would always say last minute, "Hey guys, wudda ya doin'" (in the classic Porcell voice)?" So he'd jump in (laughter).

No Alex?

Alex was weird, sometimes he'd go, sometimes he'd be like, "Ah, I wanna check out this movie." Sometimes he would, sometimes he wouldn't. I was always down to go to a show, for sure.

Dylan would ride his bike?

(laughter) Dylan back then was kinda young. Walter didn't want Dylan to hang out when we first met him. We would be like, "Awh, let him hang out, he's cool!" But he didn't want him hanging out, nobody wants their younger brother hanging out. I was a younger brother, so I was always empathetic to the younger sibling. Sometimes Anthony (Raw Deal) would come too.

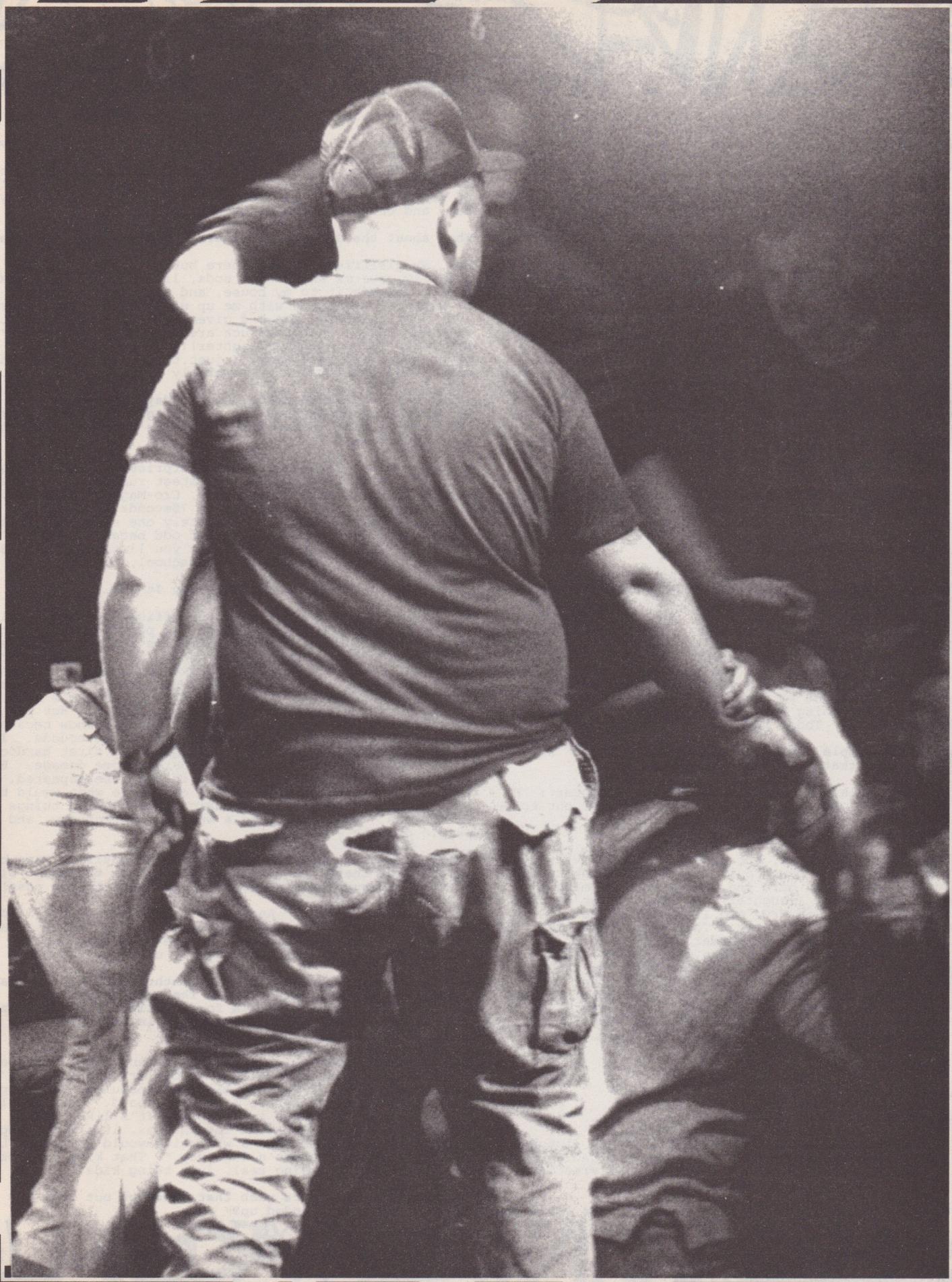
What about the "We're Not In This Alone" promo photos? Any stories there?

The girl who took the photos was a total jerk and she kept insulting me...

Really?

Those photos where my fist is raised, she said, "I don't know what he's doing with his hand, he looks retarded (laughter)." I was like, "You have a ferret, what the fuck





Mike Judge "bringin' it down" at The Anthrax.



is your deal?" She had a ferret, this weird albino ferret. It was in the dregs of the Lower East Side, and I remember we had to hurry and take the pictures because we didn't wanna be caught that deep in the Lower East Side. That was like the worst neighborhood ever. When we were walking there, right next to us, this brick just hits a car. It came right from the roof of some project. We were just like, what the fuck? People were afraid that Dylan was gonna get his bike jacked. There was a whole gang of us, but it was a whole gang of white kids, you know (laughter)? Except for me.

Let's talk about fights. Who would you want on your side out of the youth crew?

Umm, Ray was a little scrappy, he would fight, he'll fight now, we both train in jujitsu. Porcell because he was big, but he didn't fight so much. Those guys didn't really fight. I did, but that's because of who I was friends with, guys like Jimmy Gestapo, Russ from Underdog... I mean if I was in a fight with them around, I didn't just stand around. Jay Anarchy would kinda fight, but he was more of a yeller. None of them would ever really throw down that much. But, most of the time they were on stage. I was always running around...

What about the Bold guys?

Yeah, as they got older, actually, I would take any of them on my side. I saw Matt Warnke drop this guy in Boston one time...

Yeah, I've heard that one!

Yeah, I saw it. This dude walked up and pushed Matt, he was on stage singing, and to me, a real fighter assess the situation quickly. This is a fight. Then he takes action. So Matt knew it was a fight. The guy pushes Matt, and at first you couldn't tell what was going on. Then the guy jumps on stage and pushes Matt. So Matt kinda gets up, drops the mic, and then let loose on this guy. Then everything got separated. It was pretty sick, I was right there, I couldn't believe it. Those guys never took shit, I loved that about the Bold guys. If they had to fight they would. Same thing with Drew, Tim was really strong, and John wrestled. Those guys could fight.

So what about people saying Connecticut was soft? Was it Jules that said that? Was that irrelevant?

Haha, I think Jules was soft to be honest (laughter)! He wasn't that hard, not as hard as he made himself out to be...

There would be a bell to go ding, eh?

He kinda would throw down, but I mean I would have fought him if it had to come down to it. I didn't think he was a good judge of what was hard and what wasn't, coming from Weehawkin, New Jersey (laughter). I spent a lot of time on the Lower East Side, in NYC, and I thought those kids in Connecticut had a lot of heart. They were great kids, and it was probably in some ways harder for them to go around being punk and being straight edge growing up in those communities where it wasn't accepted. Being in a band, probably harder for them to do that to where they lived. Could we have beaten them up? Probably (laughter). We'll say yeah, so what. We could fight a lot of guys. But I'm sure they fought too. Tom from Wide Awake didn't back down, Jeff Broomstick would stand up to people...

Jeff from Up Front?

Yeah...

You called him Broomstick (laughter)?

Yeah, I thought that's what everyone called him (laughter). Yeah, he might have been skinny but he had a lot of heart. Sean from Aware, he was big, he was a wrestler. I wasn't big, I was just scrappy.

If you went back in a time machine, what 5 bands would you

want to see play The Anthrax, that you had seen there?

Oh man... definitely YOT and GB. Sick Of It All, I'd love to see Murphy's Law with my old friend Chuck, again, he's dead. Underdog with Ritchie singing. But I'd love to see my friend Ray again, Warzone. Inside Out, that was a lot of fun. Man it's hard. Probably YOT, GB, SOIA, Murphy's Law, and Underdog with Ritchie singing.

What about the Sheridan brothers? Did you know them well?

No. My girlfriend worked there but that was it. She actually gave me an Anthrax soda, like this generic grape soda. It made it to my house, and then when I moved I took it with me. I had it with me up until about three years ago, just this soda she had given me. My girlfriend at the time was like, "What the fuck are you doing with that?" I was like, "It's a soda (laughter)!" But probably to appease her and save room, I just tossed it. If it had said "The Anthrax" on it I probably would have kept it.

(From here we talked about music today in general, how The Strokes are getting huge for something done twenty years ago, and then on to how other guys Gus's age dismiss their past involvement in HC).

A lot of people would be really surprised at what I listen to. I have an iPOD, and on my latest running mix for when I go running, I have GB on there, Cro-Mags for the gym, Bad Brains is a staple, almost every 7Seconds song, Judge songs, "New York Crew" is definitely one song that will always be on there. It's kind of odd because people I work with are like, "What the fuck are you listening to?" But that's just what I heard in high school, too.

Just pull out the cover of "The Way It Is"...

It was weird, I have a gym at the office so I was walking into my office and there's these two people walking out, a guy and a girl. The girl worked there and the guy must have been her boyfriend. But the guy had a Quicksand t-shirt on. I was like, "Wow, I have not seen a Quicksand t-shirt in years." He's like, "Oh yeah, wow." I told him that Walter is one of my closest friends and he's like, "Oh my God!" I'm like "Yeah, cool, see ya later." But people have no idea what my youth was like. Now I know because I'm just deaf, I don't pick up any mid-range sounds. It is just shot, I stood on too many stages. My first hardcore show being when I was 15, yeah, there's some damage. But I look back fondly, because I know it can't be repeated. That was a great, great time. I can't see what would bring back that kind of purity of music, people doing things themselves. Today you need a web guy, a tech guy, and people compete.

(Talked move too far and away subjects, until we came back to the fact that I am a 20 year-old kid on the phone with a 32 year-old guy, talking about things much in the past).

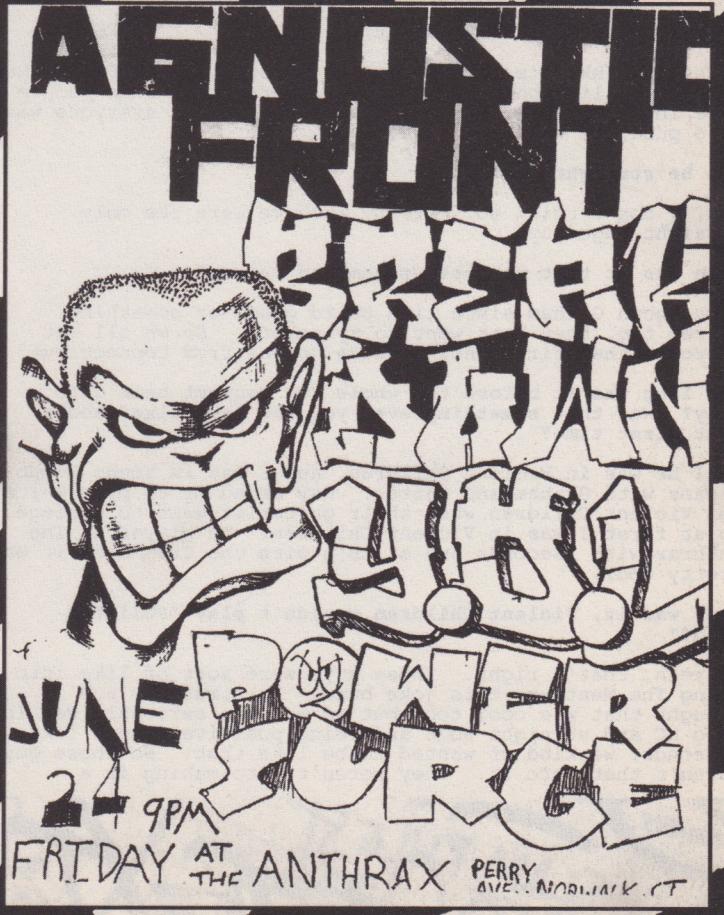
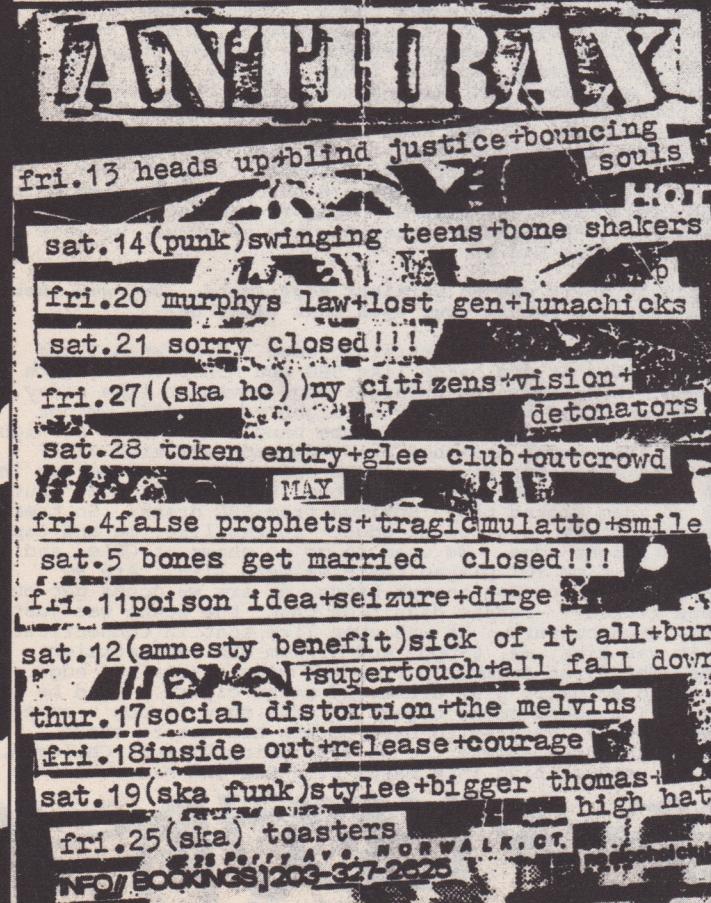
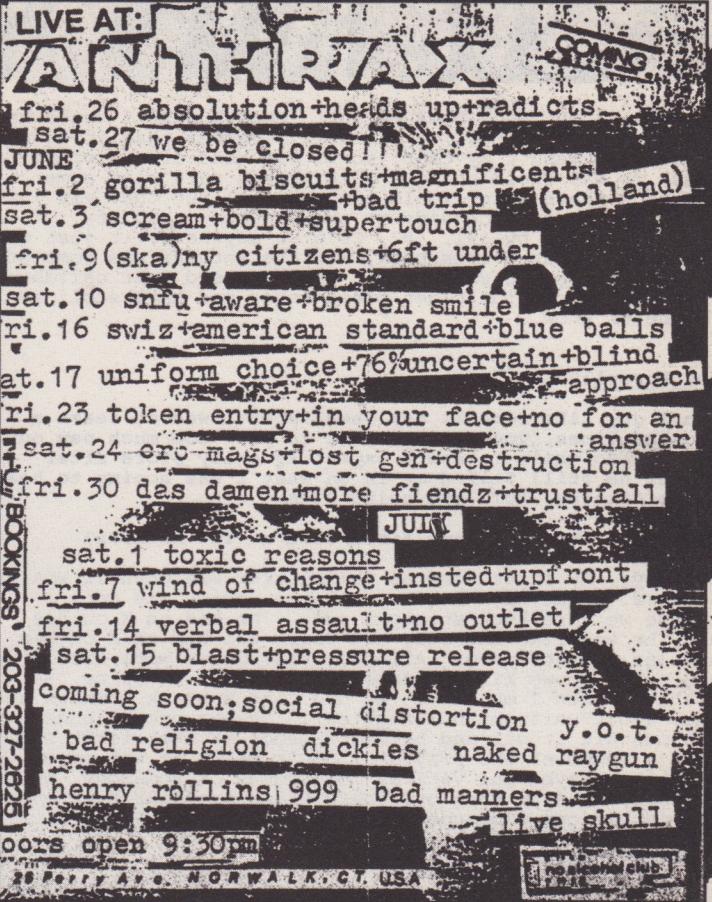
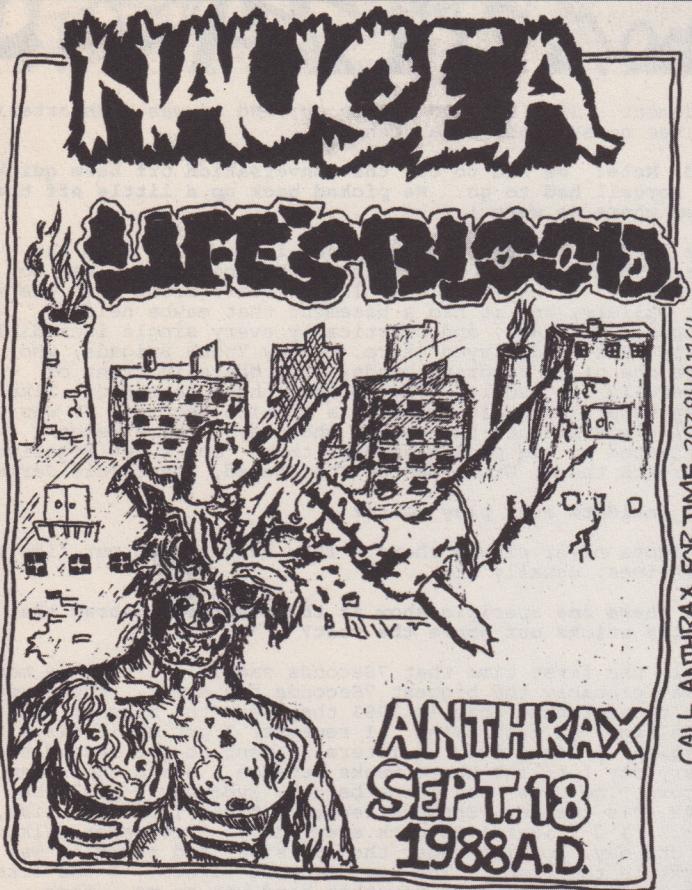
You know what though? And this is one of the most mind-blowing things... we were just lucky. None of this was planned, we were just morons, and we were completely lucky. Being a nerd, being totally un-cool, was cool.

So was it weird to walk into The Anthrax and be the most popular of the popular? I mean The Anthrax was on the same level as the mall in Norwalk for a while. Was being in a band or being as popular as the guys in the bands like being a small-time rock star?

It was funny because I thought the moment I got in a band my band would just become hugely popular because I was popular already. I was actually more popular, and people knew more about me, before I was in a band. Even people now are like, "You were in a band?" It's like, "Yeah! You were at my show!" But with The Anthrax, it all got popular towards the end, and that's when kids would be like, "Look, there's that guy, there's that guy." That kind of froze it, that sense of being real, just being kids.

Besides that, is there much that bums you out from The Anthrax and how it ended up?







Not really, not much bums me out. Hmm, I wish I would have seen Nirvana (laughter). I always remember that it wasn't my town, it wasn't my club, so it was kind of out of my hands, it was their thing. Sure, there were also some boneheads there which would bum you out, but that was just the beginning of boneheads at shows during that era. It got really bad, by '91, '92, CB's or anywhere, it just got really bad. But I look back, and the Anthrax was some of the best times, it was a great way to spend your childhood I think. How I didn't get break bones and have scolioses... I'll never know.

John Porcelyn

When I guy like Porcell has been interviewed at least a thousand times, you can't expect to pull too much new out of him. So while I wasn't expecting crazy store after another he still filled me in on what I was hoping to hear on The Anthrax, YOT, and being Slam...

Gordo: So what was your first time at The Anthrax?

Porcelyn: My first time at The Anthrax was when it was in Stamford. That was when I met Cappo, which was cool because we were both straight edge. He had an X on his hand, he was like the only kid there who had an X on his hand and a skateboard. All the other dudes were like older punk guys, so we kinda bonded. This was like '83 or '84. So that's when I met him. He had like a black mohawk and a boy scout uniform on (laughter). He was pretty punk. So we kinda hit it off and became friends at that first show. I can't remember who played, I don't think it was anyone real big. Maybe The Vatican Commandoes or somebody, but yea, Moby used to hang out there then, he might have even been in Vatican Commandoes at that first show I was at...

Same thing with Rick Rubin...

That's right, Hosed and AWOL. Rick Rubin's band and Moby's band. It was weird too, because Moby back then was always like the coolest guy in the scene.

Is he originally from Connecticut?

Yeah, I think he's from Darien or something like that. He was always like one step ahead of everybody. When people were into hardcore, he was into techno. When everyone was into punk, he was into hardcore.

Was he straight edge?

Nah, I don't think so. Pretty much we were the only straight edge guys.

When was it that you met Graham and Darren?

I've known Graham since like third grade or something. Darren too, they both went to my school. So we all met Cappo at that first show because he was from Connecticut.

How long was it before the whole YOT concept came into play? Was that something even you and Ray talked about that first time?

Well he was in Violent Children, and I was in Young Republicans with Graham and Darren. Ray asked me to play guitar for Violent Children when their guitarist went to college. So at first I was in Violent Children. We played at The Anthrax with 7Seconds and at CB's with the Cro-Mags, it was pretty cool.

What was it, Violent Children wouldn't play "Polluted Mind?"

Oh yeah... that's right. Those guys were sort of like into being The Meatmen, this joke band. At first Ray and I thought that was cool too, but as we were seriously getting into HC and straight edge and being positive, bands like 7Seconds, we kind of wanted to be like that. So those guys weren't that into it. They weren't into making it a

movement. SSD, DYS had broken up, and it was disheartening to see no straight edge scene...

(Ed. Note: We had to cut the conversation off here quick as Porcell had to go. We picked back up a little off track from where we were...)

The Anthrax to me isn't the place in Norwalk, it's the place in Stamford. It was incredible because it was so hardcore. It was this tiny little store front that was an art gallery, and it had a basement that maybe held 50 people. No stage, and practically every single incredible early 80's band played there. I saw Youth Brigade, who were one of my favorite bands, play there in front of literally ten people. They played their hearts out like they were playing in front of a million people. It was a cool place because the people who played there weren't motivated by big crowds and all that. So, I saw Negative Approach there, Urban Waste, The Abused, The Circle Jerks...

Did Antidote ever play there?

Antidote never played there. They only played out like a few times, usually NYC.

Was there one specific show at the Stamford Anthrax that really sticks out above the rest?

Well, the first time that 7Seconds came, I'll tell ya man, I was probably the biggest 7Seconds fan ever. People now don't understand that in 1983 they were the biggest hardcore band, in full swing. I remember I got their first two singles, I loved them. I literally went to the record store every day for like three weeks because I heard their new record "The Crew" was gonna be out. Everyday I would be like, "Is the new 7Seconds record out?!" They'd be like, "No." I'd friggin' go back every day. I remember walking in one day, looking under the "S" slot, and there it was right in the front. The new 7Seconds record. I was like, "Oh my God!!!" That's how that band was to me. Sure enough, they played The Anthrax on "The Crew" tour. People came from everywhere, that's how I first met the people from Albany, Dave Stein was there. They opened up with "Young 'Til I Die" and it was incredible, seeing your favorite band. It was so personable because it was so small and intimate. So when I was like 15, those were the shows I was going to. It was cool, Moby hung out there, and this professional skater named Perra Linder (spelling?) hung out there. It was kind of a hot spot. A lot of bands played there though because it was right between New York and Boston. So a lot of bands stopped there on tour. It was kinda cool because the people that first started going there were old artsy people. When me and Ray and some other kids, and Graham, started going to shows, we were the new kids which was cool.

Obviously there was no straight edge scene. But was there even hope for one in your eyes that early on?

There was absolutely no straight edge. Even when I was getting into it and bands like SSD and Minor Threat were around, there wasn't a straight edge movement like today. There was a few wishy-washy straight edge bands. Minor Threat had the song, but half the band wasn't even straight edge. They never preached it. 7Seconds was kind of straight edge, but Kevin was the only straight edge guy in the band. The Abused had the song "Drug Free Youth," but all of them smoked pot. Springa from SSD drank. So there was absolutely no straight edge. It was like, me and Cappo were straight edge. We used to go to shows at CB's, and the first time YOT played there we were like, "Are we really gonna put X's on our hands, or are we gonna get our asses kicked?" People didn't do that, the scene was just like, drug culture. It was even like that in Connecticut. So it was like, me, Cappo, and Graham who were straight edge. The first drummer Darren, he wasn't straight edge. He would actually play drums and smoke cigars. He'd be like, "I'm gonna smoke cigars at that show, I don't care (laughter)!" We used to have to beg him not to smoke cigars at those shows. So we were doing Violent Children, and we were getting into bands like SSD and Minor Threat





Cappo lets loose on the Stamford Anthrax crowd with Youth of Today, '85.

BRINGIN' IT DOWN...

WITH **JUDGE**

jersey straight edge
HOGAN'S HEROES

ex side by side
ALONE IN A CROWD

revelation recording artists
CHAIN OF STRENGTH

FRI. NOV. 25
at the **ANTHRAX**
norwalk, Ct.

a schism production

**YOUTH OF
TODAY**

WAR ZONE

UP FRONT

at the Anthrax
25 PERRY AVE. off RT. 7
NORWALK, CT.

SATURDAY
NOVEMBER
14



even though they had broken up. Or they were turning cheese metal, SSD and DYS did that, AF went that direction. So our idea was, forget Violent Children. Let's do a new band. We're just gonna do hardcore, because hardcore is the music that we love. No frills, real fast, we didn't even want a clever name. We wanted the most generic name we could to bring back that style that had been missing. It was funny too because the immediate reaction at The Anthrax was an instant polarization. All the older people hated us, but all the younger people got into us.

What were the Sheridan brothers like about everything?

Those guys were always really cool to us. The only thing I really remember was they knew that we loved 7Seconds. So when YOT got together, we really wanted to play with them. But Brian Sheridan was like, "No, you can't play with them." We were like, "NO!!! That's the one band we wanna play with!" But for some reason he'd never let us play with them. We were friends with 7Seconds, so we did that whole skit where they started playing but we jumped up there and did songs. But for the most part, Brian and Shaun were really cool. The Anthrax was cool because it was put on by punks for the love of the music. You could go to the door and be like, "I don't have any money this week," and they would be like, "Ah, come on in!"

From the start did you think that if YOT got their message out and made a change, The Anthrax would be the club to do it at?

One thing about YOT was that we always wanted to be a touring band. These days a lot of bands are content to be big on a local level. But, we had a dream to tour and get out there. We didn't even really care about Connecticut; we wanted to play other places, New York and L.A. But we did like playing The Anthrax. People started getting into YOT in Connecticut, and a little scene started. The guys from Bold went to my school, they were ultra straight edge, so that was cool.

Was that weird for you to see these younger kids following you, or were you behind them from day one?

Those guys were young and impressionable, and they would come up to me in school or come to YOT practices and be like, "Yo, what are some good new records?" We'd be like, "Ok... you want some records (laughter)? Here's SSD, Minor Threat, DYS." So they were borrowing records from me and Ray's record collection, getting into records we liked, and they loved it. Then they changed their name to Bold, and the whole thing just snowballed from there...

Did those guys really hang out with you a lot even then, or was the age thing a big separator?

It's a weird thing. Four years doesn't seem like that much now a days, but back when you're 17 and they are 13, it's weird. But, we hung out with them a lot, took them to shows, took them under our wing, told them about hardcore and cool bands and stuff. They were cool guys. But that club in Stamford. When I have fond memories of The Anthrax I always kind of think about that place. When they did it in Norwalk that was an incredible club too, it was bigger, more of a club. But the Stamford Anthrax, we used to go to that every week, it was a hang out. We didn't even care who played, we would be there even if to just hang out. With the Norwalk club, Youth Of Today had already moved to New York and a new scene had started. But, that club too was incredible, I saw a lot of awesome bands. I didn't go every week because I lived in New York, but those shows back then, you could see Judge, Bold, and Gorilla Biscuits, and then the next week is Supertouch, Scream, and Fugazi. The bills were just, phew, incredible. Brian had a real vision of getting the cool bands at the time on the same bills. He booked so many bands. He had made those connections, and he booked everybody. From being at both Anthrax clubs, I probably saw every single band in 80's HC besides Minor Threat. It was incredible, the caliber of bands he was getting there.

What was maybe one band you saw at the Norwalk Anthrax that Just punching kids in the face, going nuts...

you didn't play in that you wish you were able to, they just blew you away that much?

I always liked Wide Awake. They were just these young kids in the scene from Connecticut, all this young pride, this really good kinda straight edge, tradition hardcore band. They were just sincere kid who put their hearts into it... [Gordo mentions talking to Alex Brown and how Alex didn't seem to share Porcelly's feelings on them; Alex said he "thought the record sucked and that it was all Porcelly's thing."] He didn't like that record? He liked it back then, let me tell you (laughter)! There's probably videos of him moshing. I mean, I didn't think they were Minor Threat or anything, but they were a good local band.

What about bands from outside the region... who came in and had picked up with what you guys started? Was it weird to see bands from California trying to do what you were doing on the east coast?

Well, because we had toured California so much, we played with bands like Inside Out and Chain Of Strength. We brought them to the east coast and booked them all the shows. I used to get Chain Of Strength all these shows at The Anthrax, and they would stay at my apartment and stuff. They were awesome guys, last time I was in California I was hanging out with Ryan the guitar player, Chris the drummer. I wasn't such good friends with the singer, but they were all pretty cool. The thing about The Anthrax when it started, was that there was pretty much no straight edge scene. In 1985 and into 1986 things caught on. It went from being afraid to put X's on your hands at a show, to YOT playing and there being 600 straight edge kids there with X's on their hands. It was phenomenal. So The Anthrax was the hub of that on the east coast. People would come down from Boston, come up from New York, check it out. Then they would go back and things would start up there. I mean people get into bands when they go see them. But for some reason, when straight edge kids go and see one of their favorite bands, it's such an emotional experience. It's something you live with each day, you get crap for, it's hard, and there's always temptations and everything. Then when you go to see one of your favorite bands, there's so much release that goes along with it. So it wasn't just like kids would stage dive, kids would be going sick. They'd be stage diving, singing along, there would be so many people on stage you couldn't even move. It was just sick.

Did you ever get really hurt at a show there?

I didn't get injured at The Anthrax, but when YOT did the "No More" video, in the first two seconds I do a stage dive into the crowd with my guitar, and it smashed right into the singer of Wide Awake and I broke his nose.

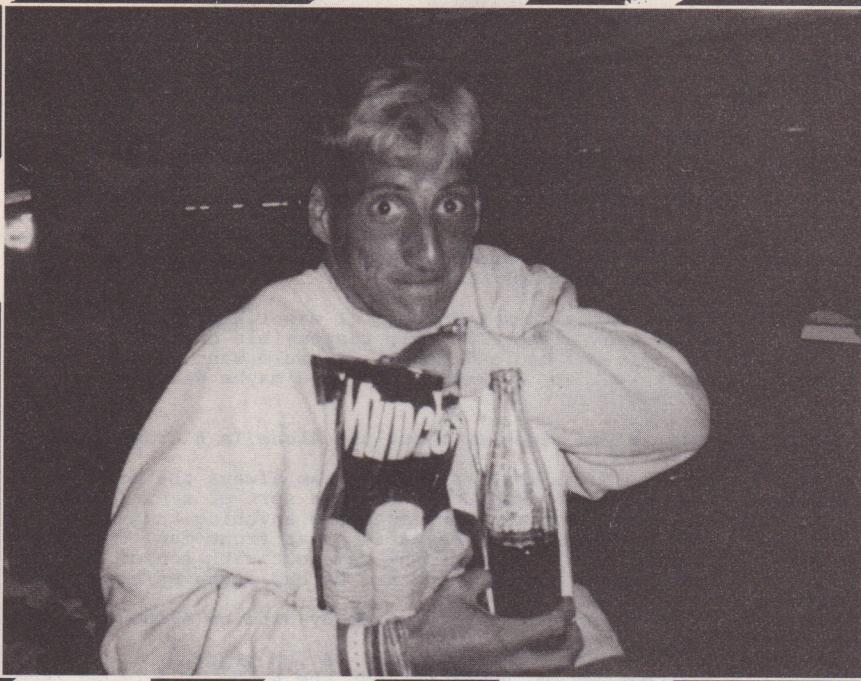
Holy shit! I have photos where he has a bloody nose but I didn't know that's what happened...

I think you can actually see it in the video, him crowd surfing and blood just gushing out of his nose. His nose was so broken, it was just like smashed to one side of his head. I hit him right smack in the face with my guitar accidentally. He was a trooper though, he kept on moshing (laughter)! But that show was weird, we weren't sure if people were just gonna stand there or if they would go off. Well, people went sick.

Was there a big difference between playing guitar in YOT than there was playing guitar in Judge or singing in Project X? Or was it always the same vibe and the same kids?

It's so much different singing. Playing guitar you have to concentrate, and you have this fifty-pound thing hanging off of you. But when you sing you're totally freed up and you can just get into it. Probably one of the reasons I am doing Never Surrender is because I remember what it was like to sing in Project X, even though we only played five shows or whatever...





Above: Porcell takes down some pre-show energy supplements.
 Below: Sammy bleachin' out Tom Capone.

COMING

fri.18 gorilla biscuits+no for an answer
 sat.19 crumbfuckers+life sentence+
 fri.25 judge+hogans heroes+alone in the
 set.26 undead+dum dum boys+entombed

DEC

fri.2 seizure+o.o.d.+sand in the face
 sat.3 rawdeal+wrecking crew+uppercut
 fri.9 nuclear assault+blind fury
 sat.10 breakdown+maximum penalty+o.m.s.
 fri.16 screaming weasel+sponge tunnel
 set.17 cro mags+leeway
 fri.30 murphys law

JAN

sat.7 dr.lnow
 set.14 fugazi+false prophets

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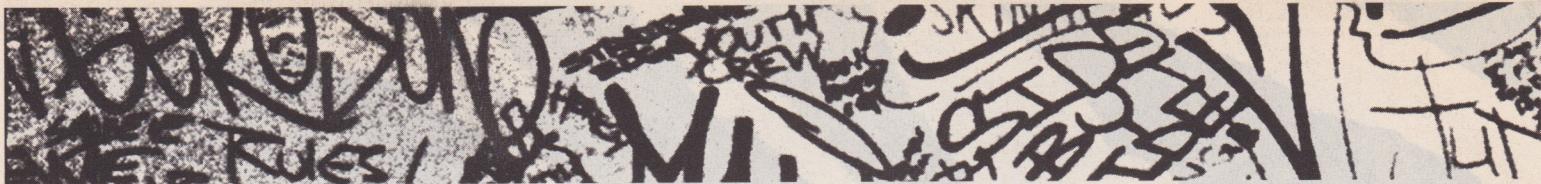
FROM WESTCHESTER

Young REPUBLICANS **R**

NO ALCOHOL

BENEFIT





(laughter) Yeah, it was just fun. It's also more of an emotional release to be writing lyrics that are coming directly from your heart. Project X had some great shows at The Anthrax. It was so cool because when we did that PX record, it was like, where else could you press 500 of your single, take it to one show, and sell them all? Every single one that we brought to that show we sold, we sold some other ones later. We had some kids who were begging us for them. You could go to a show with 400 or 500 t-shirts and sell them all.

Were there that many Schism shirts made? In the thousands?

We didn't make that many, and most of them we probably sold at The Anthrax. I mean, overall, we probably did make a few thousand or whatever.

Is there one show that really sticks out from the Norwalk club for the bands you played in?

The cool thing about The Anthrax was that you were guaranteed that every show was gonna be incredible. None of them stand out any more than the others just because every single one was great. That's tough. The first Judge show was pretty cool. But so many were so good.

What about any specific stories from the Stamford club?

I remember I first saw Mike Judge at a show that The Abused and Urban Waste played. This whole carload of NY skinheads came up with them. This was like '83 or something. When you realized there were thirty NY skinheads there, you were pretty nervous. I remember Mike Judge was one of them, right in the middle of the dance floor. He was the meanest one, and we were the most scared of him. He would be going nuts, and just ruling the pit. Then I met him years later when he played drums in YOT, but I always remembered him from that Abused show. I'm sure he was a nice guy then, but I didn't risk it (laughter).

Do you ever keep in touch with him?

I haven't been in touch with him at all. I talked to him a couple of times a few years ago. Probably the last time I talked to him was when YOT did that reunion in Connecticut. We wanted Mike to come and be like a special guest, and play like two or three Judge songs. So I was like, "You know Mike, I think this would be cool, there's gonna be a lot of people from back in the day there, it will just be a great thing." He was like (in a very scratchy, quiet, old man, Judge-esque voice), "You know Porcell, I can't do it. I tell ya... I'm not pissed... I'm not fed up... I'm just tired."

Holy shit (laughter)!

Yep, that was the last time I spoke to him. He's not pissed, he's not fed up, he's just tired. Mike was always good for great lines.

Did you keep in touch with him at all after Judge?

Not really. I mean, I was out in California working for Revelation and he was back in New Jersey working on some farm, we just kinda lost touch. But The Anthrax was kind of the highlight of that whole youth crew '88 era, so in that sense it has some historical importance.

Do you remember how you felt when it finally closed down?

I was definitely bummed out. I remember I even called up Brian but he said how he was gonna get another club together. So I was like, "Oh cool." But he never got anything else together. It was funny because Shelter played in Danbury in like 1998 or something, and Brian came to the show. I was like, "Brian! What's going on!?" It had been so long, we were just backstage talking. I was like, "You know what Brian, you had the best friggin' club that there ever was." He's like, "You know Porcell, I think you're right." Next to CBGB's, as far as being a landmark place and a place to change the face of punk or

hardcore, that was definitely an overlooked club, definitely influential. Even just that one club single-handedly spear-headed straight edge as sort of a youth movement. Before that, straight edge was an idle philosophy picked up by a few people here and there. It went from that to tons of bands where every member was straight edge and all these kids believed in it. That was The Anthrax for sure, at least on the east coast. Some of my fondest memories were just climbing in the van with Al Brown, and Walter, and Sammy and taking road trips up to Connecticut...

I asked Gus this, but what 5 people did you want in the van and who did you want driving up to a show at The Anthrax on a Friday evening?

Well I was always a driver. I was like the Dad of the youth crew scene. The only responsible one, probably the only one who had a license. I would want me driving, Sammy, Walter, Al Brown, Civ, and maybe Walter's little brother Dylan.

What do you remember about the Alone In A Crowd show?

I'll tell you what man, Jules was always the most entertaining guy in hardcore. He was sort of a nutjob on stage, he would just open his mouth and anything that came to his mind he would say. He was a great front man, the Alone In A Crowd show was great, he came out with a hood on, and then ripped off his hood and he had a shaved head...

Which did you like more, Side By Side or Alone In A Crowd?

Oh God...I liked 'em both man! A few regrets of mine in life are that Schism never put out the Alone In A Crowd record...

Why didn't you?

We sort of dissolved before we had a chance, we were planning on it. I love that record. We never put out the Beyond LP, I wanted to put that out.

What was your favorite thing that Schism did?

I would have to say the Project X seven inch. It came with the fanzine and everything, just an awesome package. We made those longsleeve PX shirts. We made those in our apartment, me and Al Brown, there's like fifteen, but we didn't sell them, we just gave them to all the cool people in the scene, and we all wore them at that first show that we sold the PX records at. So it was just like this army of kids that came walking in, wearing these longsleeve PX shirts on. Everybody was like, "WHAO!" People were begging us to buy them, but it was like, "Sorry, you can't buy them. You just have to be a cool guy in the scene to have one (laughter)." I wish I still had mine.

Did you sell that when you sold your shirts?

I had that shirt when YOT played in Europe. This one kid was like, so cool to us, he let us stay at his house for days, we had no money, he had his Mom feed us three meals a day, and at the end I just gave him that shirt.

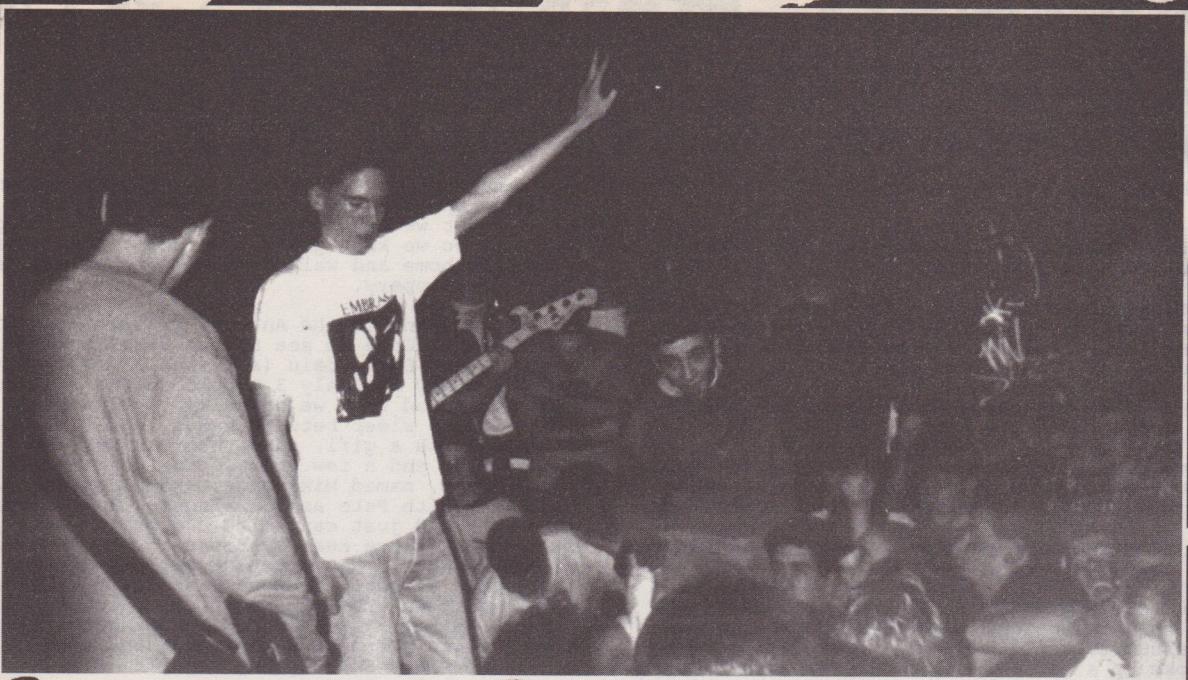
So the Alone In A Crowd seven inch is the one you wish Schism did?

Definitely. I was always bummed out that we never kept Schism rolling. Basically, we were always running it very poorly because we were always out on tour. You can't run a record label like that.

So what about the "Edge Of Quarrel" LP?

That's funny, the way that came about was we never even planned on putting together an album at all. YOT was on tour and we were at the MRR house, and back then MRR was the Bible of the HC scene. So they asked me to do a "Top 10" for the opening page, and it was so funny because I put down nine serious ones, and then put down "Project X: The Edge Of Quarrel LP." Then, so many kids on tour would come up to me and be like, "Oh my God, when's the 'Edge Of Quarrel' LP coming out?!" I can't wait!" I was like, "Oh





Bold - Jan ?
(Sammy getting in on the action!) By Becky



A young Youth of Today at the Stamford Anthrax.

my God, what have I done!" It was just supposed to be a joke.

Did it bum you out that guys like Ray and even other friends of yours didn't like PX?

Well he just didn't like it because he thought it was this violent kind of straight edge thing. It was supposed to be tongue-in-cheek, but he didn't see the humor in it. He didn't like Judge, he didn't like anything...

Really? When I asked him about other bands he liked he said he liked Judge.

Hmmm. He hated the seven inch, maybe he liked the album. But he hated the seven inch for the same reason, the violence thing. But that was more just a sign of the time.

Was there one band you wish you could have played in from the late 80's scene?

Not really, but one regret I had is that we didn't take Judge to it's full potential. I mean I think if we had done another album it would have been crazy. I always thought we broke up a little prematurely, we were supposed to go to Europe and everything with GB, and Mike ended up getting arrested a few weeks beforehand for reasons I can't say.

Was he that loosely wrapped of a guy?

Well his Dad was always sick and his Mom died early on so he had a lot going on. But I'll tell you one thing about Mike, he might have gotten in a lot of fights and been a hot head, but he was an awesome guy. He was a really, deep, sensitive, thinking dude. We would go on tour and everyone else would be sleeping in the van and he and I would get into these really deep, intense conversations. He was a smart, sensitive guy, but people had this impression that he was this hot head, fighter type dude. He had this bonehead reputation from that first seven inch, but he definitely wasn't like that.

So back to that hypothetical van ride up, you got the van full, but what four bands would you want to be going to see?

I tell ya, it was funny because, not even bragging, but I've seen pretty much every band. I couple days ago at work [EVR] we were talking, and they were saying some bands, and they were like, "God, are there any bands you haven't seen?!" The only bands that I haven't seen that I could kick myself in the ass for not seeing are Minor Threat, SSD, DYS, and Dag Nasty with Dave Smalley singing. Doesn't that stink?

Well, if they go on tour now with Blink 182 you can get your chance!

Yeah, right. Also, The Misfits, I never saw The Misfits. Those are the only bands that I never got to see that I would have liked to see. Every other band, at The Anthrax or not at The Anthrax, I remember 'em all...

Kate Reddy

It's hard for me to remember which were the first shows I went to at the Anthrax. I lived close to where I live now, which is to say, Upstate New York. So the Anthrax was a two hour drive. Still, my friend Udit and I would get up at 6, go to school all day and leave for the Anthrax in my little Ford Escort to see whoever was playing. It was tough because the shows didn't start till 9 and we'd get home the next morning at 6am after being up for 24 hours. We were dedicated though.

She and I are still friends and we were reminiscing recently. We remember being there at least once a month, or more, for all of 11th and 12th grades, and swearing every time that we would never go again. Especially after we got pulled over in a horrible ice storm by two sleazy cops. In New York state, you can't drive after 9 until you're 18,

which neither of us were. So we had to pretend to wait at a rest stop till morning when we were allowed to drive again. But we were too freaked out that our parents would kill us, so we kept going. We had to park the car a mile away from home and walk the rest of the way cause it was just too slippery.

I actually went to the Anthrax before I turned 16 and had my license. Once to see Scream with Steve Reddy (my future husband) and Dave Stein (a friend of ours). We were possibly the only 3 people there. We were sooo freaking tired that we actually layed down on the gross rug and tried to sleep between bands. And I went to see a bunch of shows with a girl, named Theresa Kelleher, who was quite a scenerster and a few years older than me. Another friend from nearby, named Mike Page, had a car. We went to see Dag Nasty with Pete as the singer. And I loved it 'cause Dag Nasty had just cancelled a show in Albany, which was the closest place near my house to go to shows. I bumped into Mike when I was shopping with my Mom and she said I could go. Probably because I actually cried and had a total meltdown when Dag Nasty cancelled in Albany the week before. Anyway, I remember Mike being really pissed cause everyone was sitting on the stage and singing along. True, it was no "Dave Smalley Dag Nasty." I didn't care. I was 15.

I was into hardcore for 2 years before I could drive. But I had really liberal parents and there were so many cool older people who were driving to shows and stuff. Steve put on shows in Albany and he would sometimes rent vans and drive the younger kids to the Rock Hotel. My Mom used to drive me to shows and I would make her drop me off a few blocks away so I could be cool. And, for some reason, she thought it was reasonable to let me go to New York and go to CB's when I was still to young to get in. I had a really cheesy fake ID. I basically used packing tape to stick a picture of myself on my older brother's school ID. Udit and I, and another friend named Margaret would take the train to New York and drive to the Anthrax together to see bands. It was our whole life.

Back to CT. The Anthrax was uniquely cool for many reasons. The club was a good size, the stage was big, the shows were for the most part packed and people went crazy for the bands. I liked it cause you could stand on stage or on the benches that went all around the club, behind the audience, and really see the bands. The shows were booked well and there was a small back stage where you could talk to people you'd met. I never knew the guys who ran it, but you felt they were competent. It wasn't sketchy there.

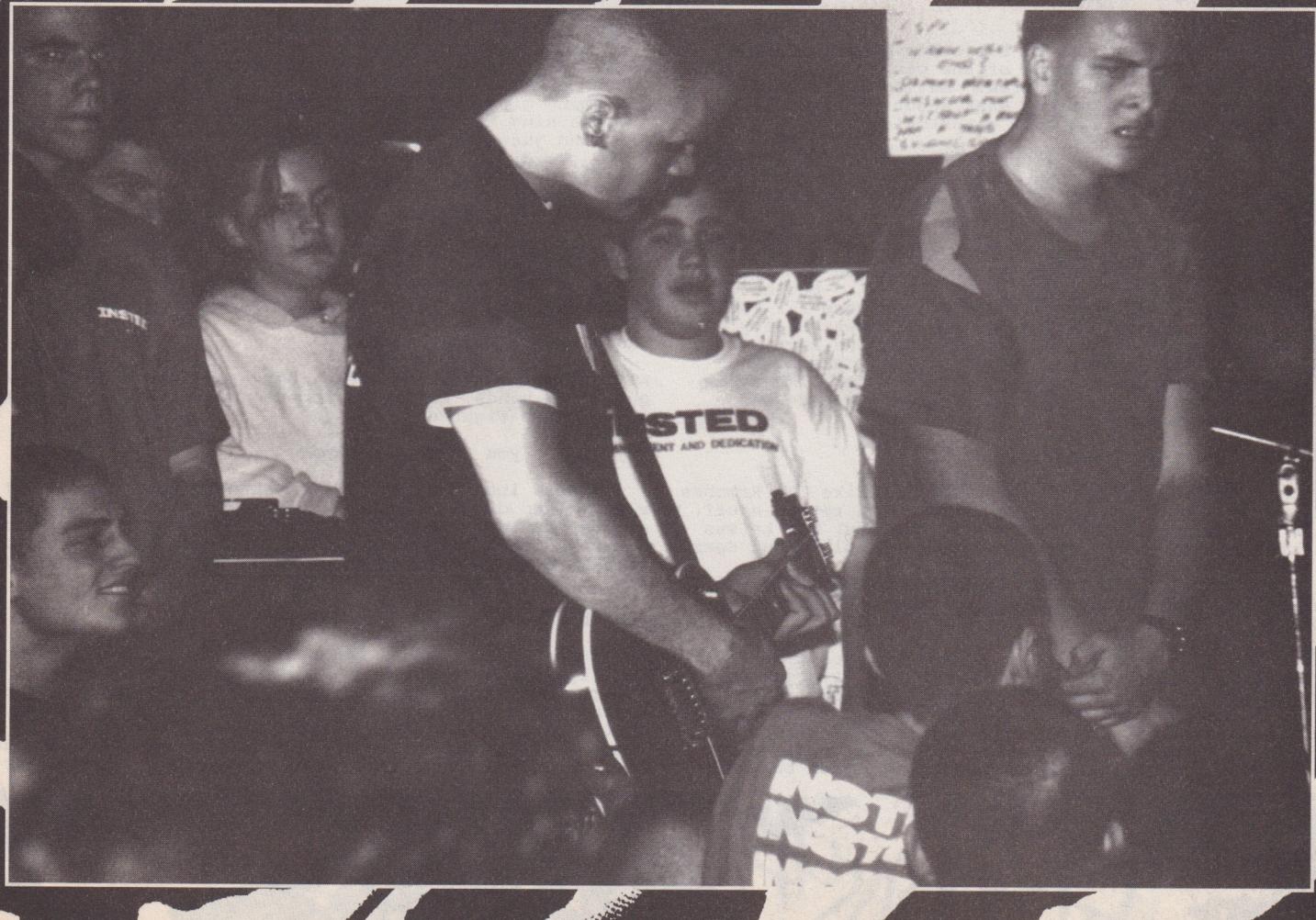
I don't remember clearly all of the shows I went to. I'll try to mention some "moments of being" for me. Times that were somehow unforgettable to me. I remember a great Underdog show. They covered a Stiff Little Fingers Song ("Listen to your Heart"). I loved both of those bands so I was really stoked. I remember Absolution and Supertouch, Zombie Squad and the local band that always covered "Free Bird." Raw Deal (Killing Time) played a lot and Udit and I were remembering Collapse. Ring a bell? Probably not. My band, All Fall Down, actually played a benefit concert for Amnesty International there with Sick of It All, Burn and Supertouch. I doubt anyone remembers that, unless they remember my pathetic attempt to make a plug for Amnesty. Boy, did I suck. I was so nervous and I got all tongue tied. Later there was some sort of a fight in the parking lot and everyone was freaking out. Al Cage got hit on the head with a pipe and everyone was saying someone had a gun. It was scary and fun to me somehow. Upstate kids didn't get much excitement I guess.

Later on, in my Anthrax-going days, I went to see HR. I was trying to get some of those incredible Bad Brains vibes, which I thought were a thing of the past because they had recently broken up. I wound up feeling all weird and creeped out by the whole show. It was awful, somehow.

My memories of the Anthrax are also of hanging out in the parking lot with friends. I met a lot of people there, and now that I think about it, many of my friendships, which to



Above: "Just Say Nooooo!!!" No For An Answer, fall '88.
Below: Gavin controls the crowd, with No For An Answer.





me were at the heart of the hardcore scene, were made deeper on those long drives and those hours just hanging out.

The rest of the story leads up to the present, which is me as a Mom of 2 girls with another baby on the way. I mentioned Steve Reddy, who I later married. He put on shows in Albany really drove the whole scene in Albany at the time. It was awesome. Everyone was Straight Edge and we were like a family. At least I felt that way. People were very generous, letting bands sleep at their houses, including little kids like me. We even moshed in people's living rooms when new records like Break Down the Walls came out.

I went to Germany the day after an incredible Verbal Assault, Underdog show in Albany. Steve said "goodbye" to me in the parking lot, and I went off on an exchange for 8 months. He went on tour with YOT that summer and joined the temple. We wrote letters for a short time but lost touch. Later, when I was a freshman in college and the Anthrax had finally closed, I bumped into him at the first Lollapalooza, (Hardcore was dead. How many times have I thought that) and we hooked up. I also joined the Krishnas and played in 108. We took over Equal Vision from Ray Cappo and all that stuff. If you care.

The Anthrax for me was an important part of the back drop of my whole adolescence. I felt at home there and happy. I was excited to meet like minded people and to lose myself in the music. People always ask me, "what was it like from a female perspective?" I don't know, because I was never a guy. I did everything I wanted to and never felt intimidated or left out. Now reminiscing I wish I could return there for one night and remember the feeling of standing in the little hallway, hearing the band sound check and waiting for the rush you got when your hand was stamped and you passed through the door.

Dylan Schreifels

Often taking the back-seat to his older brother, Walter, Dylan was one of the youngest of the youth crew, and like the rest, frequented The Anthrax. Having never read an interview with him, let alone hear about anything he had to say, I thought this was a cool opportunity.

Dylan: I went to the old Anthrax in Stamford once, but then that closed. Then, there was the Norwalk one. One thing funny that I remember is that at the Norwalk one, there was this guy that worked there who would kind of sweep up; his name was Spazz. I don't know if he was kind of retarded, I think he was friends with the guy who owned that place. I just remember everybody called him Spazz because he was slightly retarded (laughter). But he would clean up. One time, after a YOT show, we were all there after taking equipment out and nobody else was really there. Spazz was just kinda sweeping up, and Ray just kinda teasing him. And then Spazz started chasing Ray around with his broom (laughter). It was for like a few minutes. That was kinda typical of that guy. He was older, he had like curly dark hair...

Gordo: Was he a punk dude?

He looked kinda like a punk dude, sort of like The Ramones kinda style. But I think he was into like, retard stuff, that's what he picked up. He was a nice guy, but he was just kind of out there. You should ask people about Spazz.

(Ed. Note: this is one of the last interviews I did, so I didn't get to ask Shaun Sheridan or some others about Spazz).

Another thing I remember too, was driving back from The Anthrax with Porcell once, in the van, and it breaking down. That was just a mess. It was a flat tire, Sammy was there. We were almost out of Connecticut, on our way back, it was an ordeal. I was probably like 15. You know what was a great, awesome fuckin' show there was when the Cro-Mags played. They had like broken up, and then they got

back together with Harley singing, one of their first shows back was at The Anthrax. That was fuckin' awesome. We were so expecting the Cro-Mags to suck without John Joseph, but Harley was awesome, man. It was pretty crowded, because I don't think the Cro-Mags ever played there before. It wasn't as crazy as CB's with John, but definitely sick and they were so good, such a change with Harley. But Harley was so good. He was so fired up because it was like their first show back. I can't remember him saying anything specific, but I'm sure it was good.

What about that first show you saw at the old Anthrax?

Yeah, I was way little, and I remember watching Underdog there. I think Youth Of Today played, too. That place was way little, I went up with Walter and the band, that was the only time I was there.

So did Walter really detest you following him around?

I'd get in trouble a lot with my Mom, and he'd get in some of the trouble for that. I'd go out, even when I was really young, and I'd come home really, really late, and I'd be getting in trouble. He didn't want any of that. But, another cool thing with The Anthrax in Norwalk, was the mystique of the place, with like the painting in there that that guy, Vulcan, did. The robot, that was so cool. When you first walked in the door, there was this big Japanese robot with a raygun and it said "The Anthrax" and was all black lit. Then, the zebra-striped wall, that was just classic. Then, the wall in the back that everybody wrote on. Right next to the stage was this wall that they white walled, and it was the same day that we went up there with the Project X single and Schism Fanzine. That day we all pretty much covered that wall in writing. That was just a fun moment there. Since we were the first ones there, everything we wrote related to youth crew stuff and made fun of everything else. So next time we were up there, other people had written. I think the AF guys had been there, they wrote stuff. But it was just this overwhelming, powerful wall of straight edge stuff. Another good story was when Judge played there and they had Jimmy Yu as their bass player. He did like martial arts and stuff, and they had this back room for the bands, and he was doing kicks and stuff. But there was this metal heater or something hanging off the ceiling, and he did this huge kick and just jumped up and whacked it. I mean it was so high. It didn't fall or anything, but it was like, "Holy shit!" He was so acrobatic, it was nuts...

Did that dude hang out with all of you guys?

Nah, it's weird, he was like this mystery guy, he didn't really hang out. I could never really figure out where he lived, I just knew he stayed in this Buddhist temple in Chinatown. He was like shrouded in mystery (laughter).

Who were your best friends?

Always, my best friends were Sammy and Luke. As far as guys from bands, it was us because we were about the same age and the tightest.

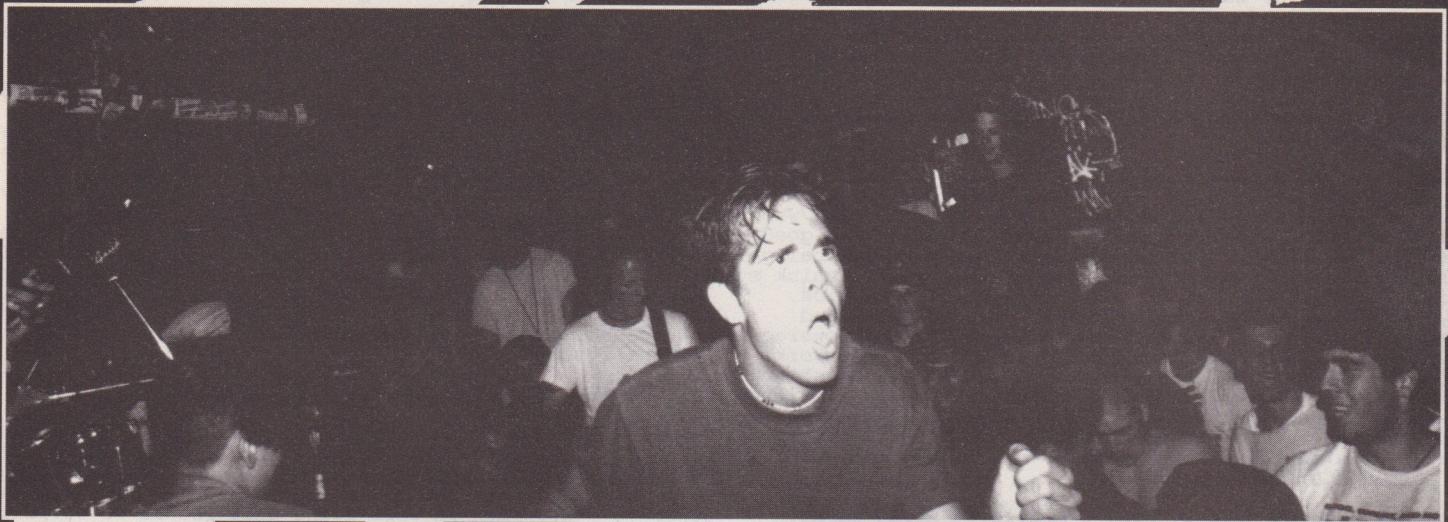
Why didn't you ever do a band?

I was more into drawing, I'm a tattoo artist now, but I was always into drawing, that was more my thing. My brother always wanted me to play in a band. I went to play once as Side By Side's bass player. I was into it, but I didn't think I could do it. I was always just concentrating on art.

What hardcore art did you do?

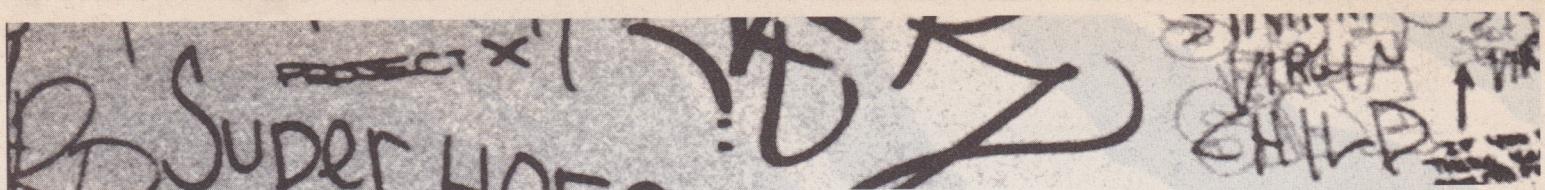
I did the GB demo and a bunch of flyers. I did this one YOT flyer from an October '88 show, a bunch of other flyers. Oh, I got another good story. I remember Insted coming out and playing, and having a fight with fireworks in the parking lot after playing. Those guys had like roman candles and bottle rockets, so it was all these dudes from California and us shooting fireworks at each other





Above: Walter on stage, axe-less, with the rest of Quicksand.
Below: Walter ready to dive during an intense Beyond set.





from van to van. We were in the YOT van, and then there was the Insted van, and fireworks are just all over the place going out at each other. That was fun. Nobody got hurt. I was friends with those guys from being out in California. I had been there for part of a YOT tour out in California, it must have been in '87. So I knew them when they came out here.

Is there one show from the Norwalk club that really stands out above the rest?

I remember Bold's last show there and being really into it. That was really big. I remember being like, "Ok, these guys aren't playing anymore, this is it." That was their last show, and I was always a big Bold fan and good friends with Matt. I always remember that show and being really into it and thinking how good they were. I think my favorite band though, at The Anthrax, was Side By Side. They just tore up The Anthrax. Jules was so good, and especially in the environment. I think he felt empowered in Connecticut and could be like, "Ok, I'm from New York, and I am just runnin' this place." I think he felt strong there. He was always kinda like that; yelling, and telling people to dance, and you had to. I remember one show where he just comes out with this white Champion hoodie on the first song even though it was super hot. Just screaming and going nuts. Yeah man, Jules.

How did you think Side By Side compared to Alone In A Crowd?

I didn't think Alone In A Crowd was as good as Side By Side. There was something about him having that second band, and to me, they just didn't have the same power. I think those are the most memorable shows, the Side By Side shows. I thought they were a great, great band.

What about any Youth Of Today shows?

Every YOT show was awesome and crazy. To me, YOT shows at CB's were more intense. They really commanded things at CB's, whereas Side By Side really commanded things at The Anthrax. I mean, the YOT Anthrax shows were awesome, but the ones they did at CB's were different. Judge was great too at The Anthrax, same with Gorilla Biscuits, it was just weekend after weekend, everybody I knew was involved. Those shows would be like, Side By Side, Gorilla Biscuits, Youth Of Today, it was like, "Ok, you know it's gonna be fun!" It was no let down.

I asked some other people this same question. But who did you want to be in the van on the way up to a show at The Anthrax? You and four others...

Usually, always Porcell would be driving. I think he was the only one with a drivers license. Him or Alex Brown. I'd always want Ray in the van, because he was funny as hell. I always was really good friends with Ray. Sammy was really tight with Porcell, I was really tight with Ray. So yeah, Ray had to be in the van, because to me he was so freakin' funny, just always doing goofy stuff. And then you gotta have my brother in there. So Porcell, Alex, Ray, Sammy, and my brother.

And what five bands would you be going to see?

Side By Side, Gorilla Biscuits, Youth of Today, Judge, and the Cro-Mags. I don't know why, but that one Cro-Mags show was just stellar to me, that was so good. They played mostly Age Of Quarrel stuff, but they played a few Best Wishes songs, even though it wasn't out yet. I think Petey Hines played drums.

Oh, off the subject... I heard that you thought up a different name for the Ray and Porcell seven inch that didn't get used, what was it?

Oh yeah! I was calling it "Track Four." Me and Porcell recorded those songs on a four track, so we were calling it a "track four." That was a weird project. Porcell got that drum machine, and this pedal board thing that made all these fancy effects noises that he wanted to do something

with it. That was at the time when Ray was just getting into Krishna stuff, so Ray was just disappearing. So that was a way to get Ray to hang out and do something.

You having been close with Ray, was it tough when he was really into Krishna and wasn't around?

When he first started going to the temple I would go and stuff, and I thought it was cool, but then he got real serious and I wasn't into it. I didn't want to dedicate myself to it, and it was weird for me being best friends with him and not being able to hang out because of it. It changed him so much at the time. Especially knowing Ray and his sense of humor and the way he was. When he got really into that it changed a lot of who he is. It's cool now because I guess he's still into it, but he's more his old self now. His old sense of humor is back and he's more laid back. We'll hang out when he's in town, I did a big tattoo on him last time. He's cool, he's in a good place now, better than he was for a while there with all the Krishna stuff.

What about that first Shelter show in Norwalk?

Yeah, I think I was at that. And, you know, the same thing with all that stuff with that Ray And Porcell record. It was weird, because Porcell wasn't into the Krishna thing at all. We would talk about kidnapping Ray and getting him deprogrammed. When we were doing that record we would talk about that. Porcell would be like, "Man, we gotta get Ray to sing on this, and we gotta get him deprogrammed (laugh-ter)!" I think Porcell wanted to call Ray's Mom and be like, "Hey, we gotta get Ray outta this thing." It was weird when Porcell just kinda signed up, I was just like, "What?!" It kind of freaked me out, just because I had so many conversations with Porcell about how bad it was and how it robs you of your personality and freedom. Same thing with Ray, he's calmed down from all that a bit and he's more back to his normal self.

What else do you remember about walking into the show where you sold the PX records and kids just mobbing you?

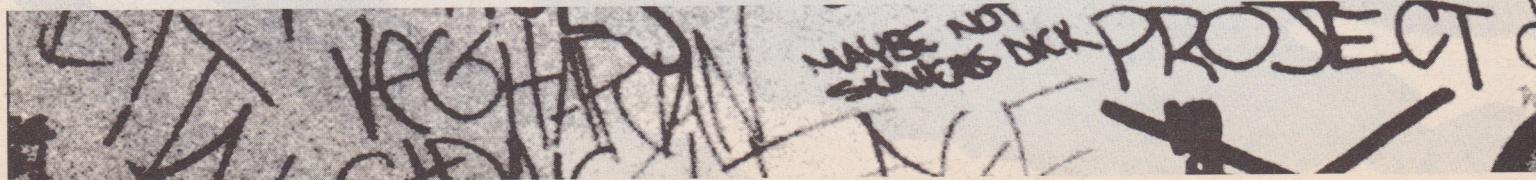
That was great. I remember that show because of that wall and selling those records. I remember being in the back room and me and Porcell writing stuff on the labels right there. If you have one of those today with something written on it, it probably got written that day. We wrote them right there. That was a great show. The reason I wouldn't put Project X in with The Anthrax was because of this show they played in the city at The Lismar Lounge. They played, and it was like in a basement on First Avenue and Third Street, it's around the corner from this Hell's Angels clubhouse, I think they had something to do with it. It was downstairs, and it was just packed. They covered a DYS song, "More Than Fashion," and it was just sick. But I don't remember PX playing that much.

What about bands from outside the area that played The Anthrax that you liked a lot? You mentioned Insted...

I remember Chain Of Strength, they were cool guys, Circle Storm played, too. That was cool. Of course the Insted guys, I think I knew them a little better. There was a guy from Richmond who came up with a band called Touchdown. That was fun, that dude's name was Cane, he was really cool. That was a cool band. They were just really fired up to be there. Bigger bands that came through... I didn't see the Bad Brains at The Anthrax. I saw them tons of times, but never there. I know they played there with Chuck Teece, but I wasn't there. I was kinda down on them around then because they were just kinda on their way down. I remember Bloodclot telling me that '81 or '82 was the time to see them.

Too much Jah, man (laughter).

Uniform Choice I saw there, I saw them at CB's too, and they were kind of a disappointment. I was so fired up to see them, but they were so different when they finally came out. A totally different state of mind they seemed to be in. They were older, more connected to an earlier era that





Above: Eddie Leeway's "mark of the squealer."
Below: Wide Awake rockin' The Anthrax.



NYHC

CRIMES

FUCK YOU
CRAIG AHEAD THIS ARE

had already moved on. I don't know if you read that America's Hardcore book, but that guy kinda leaves out New York in a lot of ways. I can understand that, because I think New York was kinda behind everybody else. Although, I think New York was still as good, if not better, than everywhere else he talks about. Although the later 80's obviously was still awesome. But The Anthrax... one thing was how few problems there were. I mean cops never showed up, people could kind of be as loud as they wanted. That place, its location, it was just like a Godsend for so many kids. There was just complete freedom there, never any problems. I think there was one fight I remember... I remember Mike Judge getting into a fight there, and it was at a show that Krakdown played. I just remember Mike being involved. But that was it, it wasn't common at all.

What was it like to walk in there with YOT or GB and just knowing you were part of something that was having such an effect, even if you weren't in the bands?

It was so cool. It was just a fun thing, definitely you knew it was a strong thing. It was always a good feeling. There was more shit on other places, on road trips. Definitely factions of people who weren't into it and went to harass, just because they hated you. But at The Anthrax, everyone there really was in support. It was so overwhelming, everyone pretty much was together, even if not the same. Like at CB's, there were still factions that would have problems. YOT would play and in between songs Jimmy Gestapo would be yelling dumb stuff at Ray, in a funny way, but you could still tell it was somewhat in opposition, trying to pull us down a bit. Another thing was that I never had to sneak in there. At CB's, the lady at the door, I think her name was Karen, she would always be chasing me because I was too young. But The Anthrax, it was all ages. It was just nice to not have to worry about it. CB's was really difficult, they cut no slack no matter who you were with. Karen man, she was a pain in the ass, she knew me. I would use Walter's ID when I first started going, or sneak in, but then she sees me inside and I'd have to hide. It took like a year before she would just leave me alone. She just knew I was gonna get in somehow, so she just gave up.

Did you ever miss a specific show there because of it?

I think I missed a good Token Entry show because she kept me outside. Usually I would be worried that I couldn't get in, but I would still get in somehow. But it was just awesome to go to The Anthrax, not worry about getting in, and know it was just gonna be an awesome, awesome time...

Sammy Seigler

You know him and love him. When I was 14, I was tracking down all the vinyl that this guy played on-when he was the same age. The list of bands is a mile long, Sam got to see almost all of the late 80's HC scene bloom from behind his drum set. I talked to him over the phone, and while I had spoken very briefly to him before in person, this conversation reconfirmed that he is one of the nicest, coolest guys, and also, hasn't forgotten his past and times at The Anthrax...

Gordo: What was your most memorable show from The Anthrax that you saw and also, that you played?

Sammy: I would definitely have to say that one of, if not, the best shows I've ever seen was Youth Of Today on their '87 Break Down The Walls tour. I wasn't even in the band yet, but I was a big fan, and they were just so on at that show. Ray was just so dialed in and said the most awesome stuff, he was just so confident, and the things he was saying were just super heartfelt and sincere, and just on point. For me being 14, or whatever at the time, it was what I wanted to hear. I think the "Together" comp had just come out, so that was a big thing, and "Break Down The Walls" was my favorite record. They just sounded awesome, everybody was on, Mike Judge was playing drums, they had Ritchie, Porcell, and like I said, Ray was just so intense and had awesome things to say. The way that place was set up was just perfect for a hardcore show, the stage was

perfect. I mean, I was a little kid so I could dive all over and stuff, it was just the perfect set up.

What about a show that you remember really well that you played?

There's a couple of them that are really cool. Most of my memories have a lot to do with videotapes, and seeing them, too. One show that I remember was a YOT show in the summer of '88 where Ray had a mohawk...

Yeah, I think that was one of the last shows on that tour, Ray's wearing a Confront shit...

I just remember selling a shit load of shirts and just being like, "This is so crazy!" There was one show, I think YOT might have played with a California band, maybe No For An Answer, but I just remember staying there after the Anthrax was closed, and we were just waiting for a ride. It was winter and just getting really late. I was like 15, and finally we got into this van, and the van broke down. It was like me, Luke, Dylan, and some of the younger guys, Porcell was driving. It was just like one of the many "stuck in Connecticut in the winter" type shows. I just remember little bits, I don't always remember what the shows were. Like one time I remember going back to the van and falling asleep, and I had a big X on my hand. And I fell asleep with my hand on my face, and it ended up rubbing on my face (laughter). Then we ended up stopping at Porcell's parents house for some reason to pick something up on the way home or something. I met Porcell's Dad for the first time, he was this super Guido dude, he's looking at me like "Hey kid, you have a home (laughter)?" There I am with all this marker on my face at four in the morning. Just a lot of bizarre times. Another super memory that was different from all the straight edge, youth crew memories was going up there to see the Cro-Mags this one time, when Harley was singing. I remember seeing them sound check, and it just seemed so professional. They had all this real equipment, like full stacks on that stage all the way against the wall, so it just looked bigger. Then Harley's got this wireless unit and he's walking around the club and their sound-checking to "Apocalypse Now," and I was just like, "Holy shit, this is just fucking crazy." That sticks out.

What do you remember about the "No More" video shoot?

I remember being on the streets in New York a lot doing the filming, but I don't remember the show as much, I'm pretty sure the show was a separate day and everything. The show from what I remember was pretty sick, I can't remember if we played live or through a tape...

In the video I have of the filming, you play live, but over top of the LP recording, so it stays in sync...

Oh yeah, it was definitely like an awkward video type thing...

Yeah in the video filming you play different fills live than you do on the LP, but you hear both versions, so it's kind of weird...

Yeah, that was the first video I ever did, and it wasn't hooked up. Ray's vocals weren't hooked up, things were just kinda loose. But that show was a lot of fun, a lot of people are in it. Steve Reddy is in it, a lot of cool people. That was at a time where we had a record deal with Caroline, we got a little bit of money, we bought some new equipment, we just kinda thought, "Shit, this is it, we've kind of arrived for the hardcore world." It was cool, a big thing kind of.

A lot of people said how cheesy it was, Ray telling people where to dive, and having kids going off for the cameras. Did it seem cheesy to you, or did you think it was cool?

Nah, I think we were excited, you know what I mean? The cool thing about The Anthrax was the crowd. If we tried to do it at CB's, we might have been a little bit more scrutinized. But The Anthrax was the scene, and people there

STRAIGHT

EDGE



Sammy poundin' the skins, YOT-style.



were more down for the cause and supportive of it. That's why everyone showed up to do it, to be in it. It was kind of an adventure and a first for everyone. It's not like there were these Hollywood guys coming there to make a movie, it was amateur, and we were just trying to figure it out.

What were the differences you felt in playing in each band at The Anthrax? Was there a different feeling playing in Side By Side than there was in Project X and so on? Did it just see like one long drumming set or was everything separate?

In a weird way it is kinda just like one long set, but with like Project X, that was just such a crazy project. Not very rehearsed, always a chaotic scene, so that always had that vibe to it. Then YOT was always a little bit more professional, and Judge was a little bit more together. Side By Side was earlier, so it was more exciting, I was younger, so it seemed more dangerous and chaotic. It was a cool thing to go there and check out other bands. I remember checking out Drew from Bold and being like, "Wow," being impressed by him, or watching Luke and checking him out. Even watching other musicians and just hanging out. It was kinda like a clubhouse type thing. There was Some Records in Manhattan, but also The Anthrax in Connecticut. You'd go there and see someone bring in all these copies of the new issue of Schism, or a new record or whatever...

What was it like to walk in and see like the Wide Awake EP for sale for the first time at the juice bar, or see BOLD with new t-shirts...

It was cool, I mean I was such a fan that I also was just so psyched to get my hands on that stuff, those were the bands that I was into. Another memory of that place would be like Bill, the soundman, coming up to me and being like, "Hey, what are those things, drums (laughter)?" Then he'd sit down at 'em and he'd be amazing, just going crazy, rockin'. We were just like, "Holy shit (laughter)!" He played on that first Shelter record...

That's that same dude?

Yeah...

Oh wow, I didn't realize he was the same guy...

He's a friend of Ray's from Connecticut. He's an awesome drummer and that was always a weird thing. In retrospect, I was talking about this with somebody, but how much money was probably made at that place (laughter)...

Did YOT ever get paid that much?

No, not as much as we should have. Just from knowing now what bands get paid, I mean, I don't know what they were charging at the door, but they were squeezing in 500 people, 600 people, I mean there was money there. But that happened across the board. YOT went to Europe and got ripped off, did record deals and got ripped off. I think that was the nature of the business at the time, and also us being young and kinda naive, we didn't really think twice about it. We'd go somewhere and get paid \$500 and think it was really cool. But, there was actually \$5000 at the door or whatever (laughter).

Was there ever a band you saw at The Anthrax that you weren't in that made you think to yourself, "Shit, I'm in a few cool bands, but I'd love to fill in for them or play for them?"

That Cro-Mags show was looking into what hardcore could be from a different angle. I was into the Cro-Mags too, and it was a different kind of world from what I was into, but I thought, "Whoa, that's exciting." I always thought Mackie was an amazing drummer. But see, I didn't live in Connecticut, so I wouldn't really go to see other bands, I would go to see other bands when I was playing. When I played it was usually that group of bands I was always around anyways. But there was that element of other bands we would play with that I knew, a lot of the guys in

Connecticut were really cool. The Wide Awake guys, the Up Front guys were all really cool. I was really into Bold and I thought Drew was a great drummer, and I liked Warzone and everything. Every band I got to play for was like a dream come true, because I was always a fan first. YOT was my favorite band before I was in the band, I loved Judge but wasn't the first drummer, I loved Bold and got to fill in with them sometimes, then Gorilla Biscuits I joined after I knew they were great, so it was awesome.

What was it like to walk into that club with Walter, Porcell and Ray, knowing that YOT was the biggest band, and people either hated you or loved you?

I think at the time it was like we were all on an equal level with other bands. It was still sort of happening, so I don't think people ever looked at us then like, "Wow, here they come." I mean Tom from Wide Awake would just walk up and be like, "Hey, what's up man?" It wasn't this huge thing, it was just friends. People weren't asking for autographs, but people also weren't there to diss us. Like the people who were there, paid to come and hang, and there were rarely, rarely ever fights. At maybe a different show someone would have written something on the wall about us, but never would there be someone at our show ready to start shit with us. Maybe at an out of state show you would get a problem, like in Pennsylvania it would be more of a mix skinheads and punks...

Yeah, Allentown, I don't live far from there and I have heard a ton of stories...

Yeah, I was young, but at The Anthrax it wasn't like people coming to beat us up.

What overall to you separated The Anthrax from CB's, or The Ritz, The Pyramid, City Gardens, The Rat...

It was more special because The Pyramid and CB's were special in their own way, but at those other clubs there would be more of a mix of people, which in retrospect is actually really cool. But at The Anthrax, the good news and the bad news was that everyone there was down for the same cause. The whole high school there was straight edge it seemed. That was like the norm there, it was so intense to go there and know you were amongst all these people who were into this cause of making music, putting out fanzines, doing labels, being positive people. But then the high school elements started to play out a little bit, and it lost its edge some. It wasn't dangerous or punk or alternative in any way. It just kind of became this gossipy scene, which was kind of a drag because the reason me and all the other guys from that scene that I'm friends with got into it was because we got into punk, and then straight edge because it was going against the grain, it had an edge to it. It was exciting. After a while in Connecticut, it got a little easy. Which was fine, I mean, nothing lasts forever. There was that window of time for me, like '87 to '89 that was just new and super. But it was a really cool, really good time.

Do you remember how you felt when you found out that The Anthrax finally closed down?

I don't remember distinctly, but I remember I was bummed out. I didn't have the same attachment as some people. I mean, I never got to the old, original Anthrax, so it was a little different for me. But I had some great times there. I was a little more bummed out when CB's stopped doing Sunday matinees or when The Pyramid shut down, but I was also bummed when The Anthrax stopped because it was such a cool place for shows. Playing shows at other places in Connecticut was weird. It wasn't the same. It was like, "Where do I play now?" I remember playing the Tune-Inn in New Haven a lot in like '92, '93 when I was in that band Engine. But it was just so weird. It wasn't the same as The Anthrax.

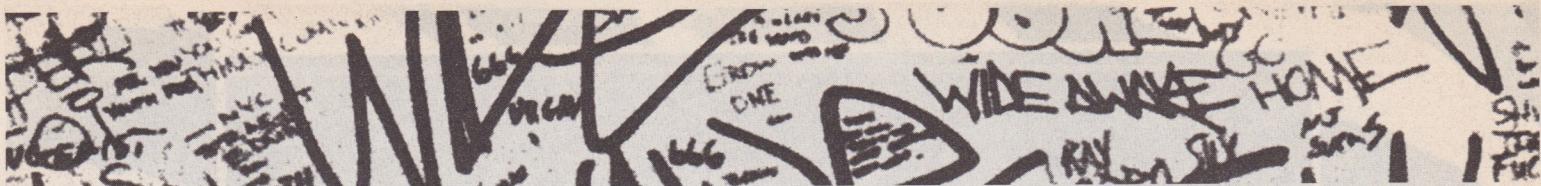
Malcolm Tent

Malcolm was one of the first people to volunteer his memories of The Anthrax for this piece, and since I knew





Above: Raybeez and Harley t, united as one. Left: Walter doubling as a landing pad.



that he had a first hand perspective, he would have some good things to say. The man behind Trash American Style, Malcolm has been a CT hardcore fixture for over 15 years, and has seen the rise and fall of much and many. I got him on the phone at Trash for over an hour on the 9th of July for a trip down memory lane...

Gordo: Let's get started with the basics..your background if you grew up in CT, how you got involved with punk/HC and how you found your way to The Anthrax?

Malcolm: Well, I'll tell you the story as far as my perspective goes from the very beginning. My band from Florida which is where I'm from was playing a dinky little east coast tour in the summer of '85 and one of the bookings was at this place we got in Stamford, CT called The Anthrax, which was cool because we were almost beyond DIY, we had like one little seven inch out, and I just called every phone number I could find in the pages of the MRR scene report looking for shows. So they gave us one which was cool, this was the original Anthrax Gallery in Stamford which was in the basement of this building. The ceiling was so low that is you were standing on stage, you dared not jump, you would crack your head open on a beam. I tried to do a jump to be dramatic...

What did you play in this band?

I played bass. This was a band called Broken Talent, and it's funny because to this day Shaun Sheridan has the press kit that we sent him in 1985. He's that kind of a guy, he's more of a pack rat than I am actually...

Were you guys more of a hardcore band?

We called it "hangcore," we referred to it as "hardcore art noise grunge." Our favorite bands were like Flipper, the Velvet Underground... my favorite album was "Welcome To 1984," the MRR comp. And so we threw all that together and made a big mess. I recall specifically that nobody was there that night in Stamford, the Sheridan Brothers were kind enough to let us sleep on the floor of the club, because we literally had nowhere else to go. I got so sick from sleeping off the floor of that club, it was a tragedy. We had to play CBGB the next day and I just wanted to die. But, it was either that or sleep on the hood of the car outside.

So did you become pretty good friends with the Sheridan brothers from that night on?

No, that night I swore I would never go to CT ever again, it was just a miserable night. I got beat up by a skinhead girl, there was no money involved. CT was incredibly expensive compared to Florida. I mean, anything from a gallon of gas to a McDonald's cheeseburger was just way out of proportion compared to what we were used to paying down there. I just thought I was in hell.

Do you remember who you played with that show?

We played with this band called the Vampire Lesbos who were from Seattle, and I couldn't tell ya who else. I remember them because we borrowed one of their cymbals, and they claimed that we cracked it...

You guys didn't have anything going right!

No we didn't, it was a pretty bad show. I'll have to back track, I think the Sheridan brothers did give us \$25, and we had to pay \$15 to the Vampire Lesbos for their fuckin' cymbal. It was a loser all around. But even that has to be a little illustrative of how the Sheridan brothers worked. Even though it was just us, and the Vampire Lesbos and maybe one other local CT band, nobody was there and they were still able to scrounge up \$25 to give us. That was like the one good thing about that show.

So even with YOT just getting onto the scene in CT then, it definitely wasn't like a booming hardcore metropolis at that point yet...

Well at that time it was still pretty much pre-YOT...

Oh ok, early '85 then...

Yeah, they hadn't really made their mark from what I understand until later in '85 and early '86.

Yeah because the seven inch wasn't even out then.

Yeah I'm sure it wasn't. So as far as we knew, it was just a little blip on the map. The scene per se was based more around bands like 76% Uncertain, Seizure, maybe AOD.. it was sort of like an older hardcore crowd. The whole thing didn't really start turning for me, until I actually ended moving up to CT in October of '86.

What made you move up there?

I had gotten married in Florida, and my wife was from here originally, and we both knew that Florida was far worse than CT, so we got the hell out of there to move up here and open up the store. For us, it was a lot of pure dumb luck. We opened the doors here exactly one week after 7Seconds played a really pivotal show at The Anthrax. That was kinda like when the Ramones played in London in '76, Sex Pistols in Manchester in '76...

Changed everything.

Yeah, every kid that started a straight edge hardcore band was at that 7Seconds show.

And you having the store couldn't have been at a better place at that time.

Yeah, It was just pure dumb luck. We opened our doors a week later. Before we knew it, everyone wanted 7Seconds, and like Wide Awake had formed, Aware had formed, Pressure Release came after that...

How old were you at this time, like when you moved up to CT?

I had just turned 22, so I was already older than most of the kids in the scene, but you know, hardcore was where I came from, that was my total background. But what's interesting is that when I opened up the shop, the whole hardcore thing was gonna be a component of it, but like a secondary component. I thought we were gonna do more stuff like Joy Division, Siouxsie and the Banshees, The Cure, and like Brit and New Wave stuff or whatever..early classic, rich punk rock, that's kinda the focus I thought we were gonna end up having...

And before you know it you have a budding straight edge hardcore scene...

Absolutely. All these kids bringing in demo tapes and t-shirts, and forming bands. It was really crazy, and it was all because of that one show at The Anthrax. So that's kind of where we came into it. Then the first time we actually went to The Anthrax was about a month and a half later, I remember specifically it was January 9th, 1987, SNFU was headlining...

This was now at the new Norwalk club?

Yeah they had just opened up in Norwalk, I'm guessing they had opened up in Norwalk... I'm only guessing, mid '86. That's my best guess. So it was up and running by then, but it was still a pretty new thing. They were kind of in the same boat that we were. They already had a scene of sorts, but based around a whole different type of hardcore, it definitely wasn't the straight edge positive thing.. it hadn't been born yet. But when it was born, they were right there. They were the only all ages club in this part of the state, actually in this entire region, that would do shows every single weekend, totally hands off, like no bouncers, no rules per se. I mean the Sheridan brothers were there and had a presence, but basically the shows ran themselves.

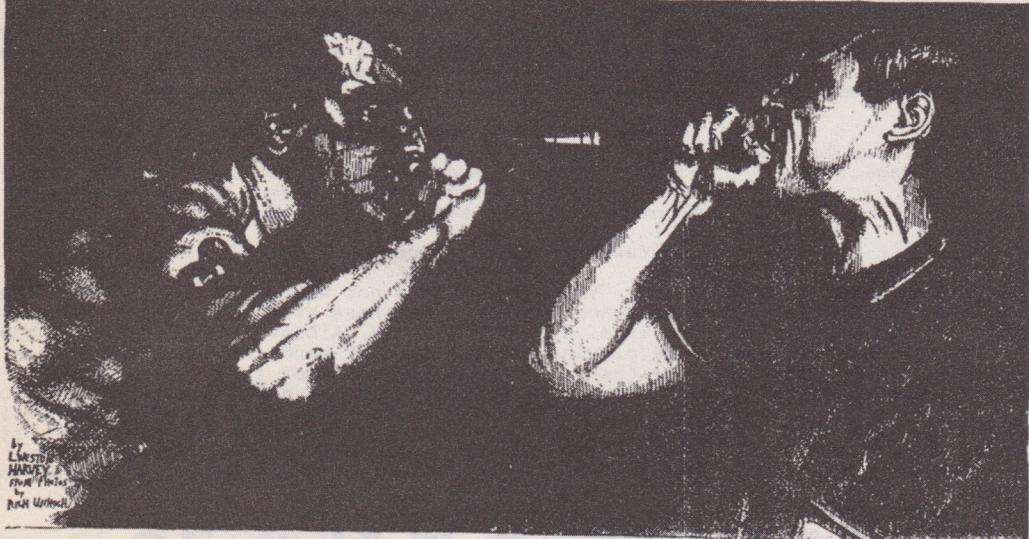




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ALL AGES HARDCORE AT THE ANTHRAX - NORWALK, CT
Be there or be 25 PERRY AVE.



Were they real authoritative types? Or were they just kinda...

Nah, they were totally laid back. I mean, if there was trouble or something they would take care of it, and they obviously ran a tight enough ship to keep it going. But by and large, if there wasn't a problem, you wouldn't see 'em. They'd be hanging out in the office with all of their cronies, and we'd be out front having a show, which was the best thing about it. Just the simple fact that there were no bouncers really meant a lot.

The kids had their say.

Absolutely.

You mentioned that 7Seconds show, what were some other really pivotal shows that really formed that new wave of hardcore kids in Norwalk? I mean even besides the normal YOT or Bold shows, were there other shows that maybe kids from the straight edge hardcore scene didn't know about that really created a stir there and built up a following?

What's interesting is that YOT only played CT once, that was at a rented hall show in Danbury (Ed. Note: this left me a little puzzled, but I waited a bit for clarification), that was January 2nd, 1987, that's the only time YOT ever played CT, they never played The Anthrax at all (ED. Note: again, I am still puzzled at this point, while wondering to myself if maybe all the old YOT videos I have really weren't from The Anthrax). The 7Seconds show was the BIG show, everything else just kind of built off of that. Gorilla Biscuits would then play there once, every six weeks or so, Sick Of It All would play once every couple of months, and Warzone would play occasionally. It was basically built up around a lot of NYC bands coming up and playing, with a lot of local CT bands opening up. So yeah, it wasn't like one big, gigantic event, but it was like a gradual growth. Because when you listen to a lot of those tapes from back then, you can hear the size of the audience increase, even on video tape. I mean those early shows were somewhat small, but by like '88, '89, it was just packed.

When you said about YOT not playing there, did you just mean in 1987? I mean I know they played there continuously over the years, the summer '88 shows, the "No More" video show...

Well to be technical, yeah, they filmed the video there, but that's definitely the only time they set foot... well, no... I'm thinking of Danbury actually, Ray never played his hometown, because that's where that was. So yeah, they did play The Anthrax. Their last CT show, the "No More" show, yeah, you're right, I stand corrected on that!

Oh I wasn't trying to say you were wrong and shit...

Oh I know, you're right though.

Yeah, because I was wondering where these shows on video are from then!

You can always tell if it's an Anthrax video, you just look for the pipe running across the top of the stage...

And the zebra stripes on the side...

Yeah, exactly.

A lot of people talk about some of the bigger shows like the "No More" video show, the Alone In A Crowd show, the Aaron Straw benefit show... at least among the straight edge hardcore crowd, people talk about those being the greatest shows there ever. You were there, did they really come off as a thousand kids in hooded sweatshirts going nuts?

That really is pretty much what it was. That was the fashion statement of the time, you know, everyone had a Revelation t-shirt, it wasn't hoodies as much at that time as it was big, baggy t-shirts with Revelation bands on them, Schism shirts... it was still homegrown in that respect

since Revelation was down in New Haven and Schism was in NYC, so Norwalk was kind of right in between the two. Everybody was very scene conscious, it was very apparent; everyone knew that we had something going on there. It was a progressing thing; it was the talk of the nation basically, if not the world. I mean everyone knew that The Anthrax was the hub of something really good and really big... I remember the Aaron Straw show was an event. Aaron was a kid on the scene, and everybody knew him. Basically any band that was anybody who could make it on that day played. If I recall correctly it started around 3pm...

Yeah I have the flyer right here.

Yeah, there you go, it went on all night. I couldn't even stay for the whole thing, I couldn't hack it, I left sometime around 8 o'clock that night after Wide Awake played. But it was just a packed show, the vibe was mostly positive except for a couple of New Jersey cement heads who showed up, and those idiots were the eventual downfall of the club... we could get into that...

Yeah, well I was also wondering, I mean at this time you were a little older than most kids. Were you still like into these bands and right up front, or were you more just into hanging out in the back?

No, my whole thing was taping every show. I had my own special spot on stage left, I would stand on the base bin of the PA, and usually have my tape recorder on the floor of stage left, and have my mics running on either side of the stage. So most of the shows I saw were from on stage, stage left position. I would usually have to clear aside stage potatoes because there were tons of them, like two dozen kids on each side of the stage. I wanted to see what was going on and it was a bit of a struggle sometimes...

You mostly did audiotapes, right?

Yeah, I never did videotapes, too much of a struggle. Although, a good friend of mine, named Dave Fitch, he used to videotape a lot of The Anthrax shows that are in circulation. He was in the back of the room by the soundboard, the rear shots.

Yeah, I was curious about what your role was. I knew those audio tapes had to come from somewhere... because I have at least a dozen.

Oh yeah.

Looking through old 'zines, it seems like a common question or topic was discussing if CT was "soft." Was this at all related to how some old 'zines mention how there was an Anthrax crowd that didn't travel other places for shows like CB's or The Pyramid on other weekends? Was there a trendy crowd that only hung out at The Anthrax? Or were the kids who saw Supertouch and Bold one weekend at The Anthrax at CB's the next weekend to see Sick Of It All and Raw Deal?

No, that's the way it was, kids did support the whole regional scene. I mean obviously in any scene you are gonna have the trendy elements, for example, the entire Brookfield High School Football team decided they were gonna be straight edge one season...

(confused laughter) Are you kidding?

Oh no. You know, that's not what it's about. But, from my experience by and large these kids went to all the shows in the area, NYC, The Anthrax, Albany. If the local bands were playing, or the good NY bands were playing, the kids were there. They really went for it. I mean I hardly ever went down to NYC because it was a big hassle, I just don't like doing it, but the real kids in the scene were definitely there. The whole CT is "soft" thing, it was pretty silly. I forgot who made that original charge, maybe somebody from the west coast, or maybe it was Jules from Side By Side...



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I don't even know where it came from, but in some of the older 'zines it just seems like Wide Awake would get asked if CT is soft or whatever, and well, I wasn't there, so I don't know what they mean...

This is where I wish my memory was a little bit sharper because that was a remark made by one specific person... I wanna say it was Jules from Side By Side, but I really, can't honestly say for sure. But people really reacted to that. That's why Wide Awake made those shirts that said CT "Hard" Core...

Right yeah, two words...

Yeah that was also a bit of a joke you know. But I think people did take it serious to a degree. But as I said, from what I could tell, the same kids were at those regardless, they really meant it.

What about what you said earlier, how when the Norwalk club first opened you still had an older crowd, maybe based more around the Sheridan brothers... was there a clash between the older guys and the newer kids showing up to see all these growing bands?

No, hardly at all. It was really just two different scenes. Rarely, if ever, would you have bands from one scene play on the same bill as totally distinct bands. I mean, maybe at the very beginning you would have Crippled Youth playing with Seizure, or No Milk On Tuesday would play with Wide Awake or things like that, but as it went on and evolved, it was definitely two different scenes. Maybe on a Friday you would have 76% Uncertain, Seizure, and the Zombie Squad, and then Saturday would be Bold, Wide Awake, and No For An Answer... that type of thing. The two crowds really didn't mix.

Yeah, because when I first got into hardcore and realized how many amazing hardcore shows went down there, I thought that only those types of bills existed there. Then you hear some stories and see the old flyers, and you realize the diversity in the types of different shows they did. Did you ever go to a lot of other different, diverse shows just for the sake of stopping in and seeing what it was like with Wide Awake not on the stage for once? I can't imagine seeing The Anthrax stage filled with people pogoing or just standing still or whatever instead of diving and dancing and everything...

Yeah, I saw Sonic Youth play there, still one of the best shows I've ever seen. Bands like the Rhythm Pigs and Tragic Mulatto, they were gonna have Mudhoney play there before they shut down. That was also part of the beauty of The Anthrax, you never knew what was gonna be on the schedule when they put it out every month. There were definitely certain things you could rely on being there, but also different things thrown into the mix, maybe it would be the Mentors, or the Meatmen, or who knew?

But even those different type shows, would they pull in as many people as a big Judge and GB show?

I would venture to say no. I mean, even seeing Sonic Youth there in '86 was hardly anything like the last YOT show there in '89, or really packed out Revelation bills. But I'm sure ultimately it was worth doing, because they kept bringing in different bills like that.

Do you remember anyone playing there besides Sonic Youth or Mudhoney who at the time were nothing big, but later went on to be a Billboard band or something? Did like Pearl Jam come through there on an east cost '88 tour or anything?

Ummm, not Pearl Jam, but I know like Voivod played there before they hit really big which was cool. Hmm, now I'm drawing blanks on other bands...

No sweat. Obviously clubs like CB's saw a lot of problems with gang or white power skinhead violence, was that as prevalent at The Anthrax?

No, definitely not. I think it was known amongst those

muscle-headed morons that they weren't welcome there. Although towards the end, these trouble making nitwits from New Jersey kept coming by and starting shit, and I think that's one case where the scene started policing itself a little too late. There was too much of a willingness to believe that maybe they were ok guys, and if you just talked to them maybe they'd calm down, it wouldn't be a problem. But they just kept coming back. But that's the thing, they weren't from CT, they were outsiders, and it didn't happen for quite a while...

They probably didn't have cars, let alone know how to drive one...

Yeah, exactly.

Do you ever remember anything like white power skins showing up and then twenty kids just kicking their asses out of the place?

Yeah, once or twice, that I know of. It wasn't like a common occurrence, but yeah, once or twice. Shaun Sheridan... I can think of at least one instance where he personally bounced someone out the front door into the parking lot for trying to start trouble...

Really?!

Oh yeah, that was good, he could take care of business if he had to. But besides from someone losing their temper in the pit or something, it wasn't a big aggro scene at all.

And even amongst hardcore kids from different areas, there was never schism among them?

No, definitely not.

I guess this is why you don't always hear The Anthrax in the same sentence as CB's or wherever... it was just a better atmosphere. How you were saying about that football team that was straight edge for a season or whatever, I know that hardcore and straight edge were really popular in that area at the time, was The Anthrax like a real high school hang out? I mean for maybe kids in Norwalk, was it like "do you want to go to the mall or to The Anthrax?" Was it that popular even among the non-diehards?

I would say that to a certain degree it was. I will never forget seeing the Bad Brains there, I believe it was March 18th, 1988...

You have a good memory!

Yeah, sometimes...

I'm pretty good with dates too, but you got your shit together here...

Yeah, I believe it was the first, maybe second time they were playing without HR, that was a big deal... we wanted to check out what the new singer was like, they had Mackie on drums, he was a big scenester and everything. So it was a really important gig, and I remember that night I couldn't get near the stage to audiotape it, so I went to the back of the room. So it's this really big, important show, and in the back of the room there's like two or three dozen little morons having conversations while the band is playing and shit, horsing around, yelling and screaming...

Wow.

So yeah, that element of trendy, "let's go there and there could be a bowl of fruit on stage for all we know," that was there, it was a part of it. But I'm very happy to say, at least from my perspective, it wasn't a real big part of it. They were always in the back of the room being stupid, while there was a really, really big group of kids up front by the stage rockin' out.

What about when like GB or SOIA really started getting more popular, this would have been closer to '90 and even after that?





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(Ed. Note: I had done this interview before talking to either Sheridan brother, so I didn't have specific dates yet as to when the club closed down or such, I just knew it was sometime in 1990)...

Well I'll tell you, the last ever show at The Anthrax was Murphy's Law, Burn, and a local band, In Touch, and it was November 2nd of 1990. At that point the commercial ascension of hardcore still wasn't that much of an issue. I mean, even then, SOIA hadn't signed with In-Effect I don't think. I think they signed with In-Effect in '91...

Yeah, Blood, Sweat, and No Tears was '91...

Yeah, that was all post-Anthrax...

Yeah, because the In-Effect video was '91, or out soon after that I believe...

Right. So no, it wasn't as prevalent at that time. I would say that the Anthrax was just winding down as bands were starting to get bigger and maybe signed and everything. But even so, a band like SOIA getting signed to In-Effect wasn't like Green Day getting signed to Geffen. It was like a big step up, but it wasn't like they were playing arenas or anything. They probably still would have played The Anthrax.

What do you remember from that last show there? Did you know it was gonna be the last show? What was the feeling in the air if you knew the doors were gonna be closed from then on? Or even if you didn't know, what was that show like from what you remember?

Well we knew that they were in trouble at that time, there were all kinds of hassles with the city, they had built a bunch of condos next door and people were complaining about noise. So we knew that something was up, that they were in court all the time and that it wasn't gonna last a whole lot longer. But it was still going on like a week-to-week basis. They were still publishing schedules, they were still booking bands, they would get a reprieve temporarily and book a months worth of shows. So we all expected the end was coming, but we didn't know when. I remember very clearly that was a Saturday, and somebody called me at the store and said, "You better go The Anthrax tonight, because this is it."

Wow.

And I was like, "Are you serious?" And it was, "Yeah, this is definitely it, after this there is no more." So I thought, wow, I better get down there. Because you know, Murphy's Law, I didn't care for them that much, I probably wouldn't have gone to see them normally, but I figured if that was the last night, I better get my ass down there. The word must have spread pretty well, because the place was really crowded I remember. You know, Burn was great, Subzero was also on the bill, they were really good, that one small local band, I think it was In Touch or somebody, local CT band. When Murphy's Law played, towards the end of the night, people just tore the place apart. Mainly because they wanted souvenirs, not because they wanted to maliciously damage the joint. But like I took the carpet off the stage where my spot was, I kept that for a couple years until it started growing mushrooms, and it was just too tough to keep...

You could have sold it on eBay now!

Yeah, right! I got it from stage left, and I thought about all the people who stood on that spot, how much sweat Henry Rollins poured into that piece of rug. That was pretty cool...

Really nostalgic...

Even now I still have a piece of The Anthrax wall right here hanging up in my office wall, I have a little chunk of the sheetrock...

Shit that is awesome...

Yeah, it's really cool, still has graffiti on it. So people were doing that, and like breaking windows, just really tearing the place apart. I taped that show, and if you listen closely enough in the background at the end of Murphy's Law you can hear breaking glass, stuff being knocked over, people yelling and screaming...

Was the place pretty trashed by the end of the night?

About as messed up as if there had been like a dirty warehouse there. It wasn't anything totally malicious, nothing structural, they didn't break the toilets or anything, but everyone was trying to get a piece of the place, before we had to leave forever. I doubt the Sheridan's lost their security deposit or anything, but there was definitely some tearing up going on.

Was the place usually always in pretty good shape inside?

Yeah, definitely. Occasionally someone would knock a sink off the wall, or stop a toilet up, or knock down a bathroom stall. But what the Sheridan's would do it, they'd leave it that way for a while, and say, "Ok, you like it this way? Then you can have it this way." Eventually they would get around to fixing it up, and people would say, "Well, maybe it is better to have a sink then to not have a sink." It's about what you would expect from a nightclub, the usual wear and tear. Nobody ever really wrecked the joint, there were definitely never any malicious feeling towards the Sheridan brothers.

Yeah, were they always pretty well respected? It doesn't seem like they were the "club owning bastards"...

No, definitely not, they were really well respected. I think they were in the same position that I'm in now where they weren't part of "the scene" per se, but they were definitely very supportive of it and friendly towards it, and they surely appreciated what was going on. You know, I'm 37 years old, and I'm still doing it. Obviously, I'm not gonna be out there in the pit or wearing the fashions or whatever, but I love the energy, I like where the kids are coming from, I love the music and the action, and I think that people recognize a friendly supporter when they see one.

Had you become good friends with them by the time the last show came around?

Umm, as good as friends as we could be. I guess we had more of a friendly relationship. They never charged me to get in, I was always promoting the place through the store, they allowed me to tape, they let everyone tape. Whether people brought an audio recorder or video camera, they let anyone tape. We knew each other, and it was always cool.

So when that was over, what did you think about how there wasn't a prominent club in the CT area to try to keep things going? CB's had it's problems and critics, City Gardens was down in NJ and didn't allow stage diving, I mean, was there a real void after that?

Oh definitely, because people tried to get things going here and there, especially down in Norwalk, but nobody had the combination of attitude and know-how that the Sheridans had. They really knew what they were doing as far as the hardcore scene goes. The people that tried to pick it up either didn't have the right attitude or didn't have the right knowledge, or had neither. So it really limped on for a little while after that, but that was really it, that was the end of it once it shut down.

You mentioned Rollins' Band before, what about some of the bigger acts, Bad Brains, Uniform Choice... when they got bigger did those bands look at it as some shitty little club on their tour, or was it a big stop for them?

I really couldn't gauge what the attitudes from the bands towards the club were, I mean I think to them it was just another stop on the tour really. The only time there was





Vic DiCara turning the crowd inside out.



ever a big issue like that was when Social Distortion played there, and my God, what a bunch of assholes.

Yeah, I've heard about that...

Yeah, let me find that date... it was May 17, 1990 with the Melvins, Gang Green, and Social Distortion. Social Distortion had played there maybe a year before, had a great time, got paid well, crowd was excellent, everything was cool. All of a sudden they come back in 1990, and then the PA wasn't good enough, the room wasn't big enough, the hospitality wasn't generous enough, they were threatening to cancel the show, there were a lot of people there, they were giving Shaun and Brian all kinds of hell. At the same time they were out in the parking lot selling t-shirts to everybody. I mean, just a bunch of fuckin' assholes. That was really the only time where I got a certain band's reaction to the club that was negative. But the fact that Rollins played there once a year, I think said something. I think everyone that played there liked it.

Were there any other shows besides that 7Seconds show in '87, where maybe you were at it, and you just walked in and thought, "Holy shit, there's something big happening here." Like you walk in you, have big Smorgasbord table on your right, a big table tucked in the back with Jordan and Ray sitting there, selling the Side By Side 7"...

(laughter) I should mention that really wasn't the way it was at that time, distro hadn't really been invented at this time. Bands would set up at the little juice bar, but if anybody was selling anything, it would be a band selling their t-shirt, or their record. I would go down there occasionally with stuff on my label, but that would be all I would have, PPOS. Distro didn't really didn't come along until... the first person I ever saw do that was Rick from 25 Ta Life.

He's an originator!

Yeah, him, Jamie Hatebreed, I guess they started doing that stuff around '93 or so, '94, because I was out of the scene for a while, after The Anthrax closed this real long-headed, lamebrain element infiltrated it, I was disgusted and I dropped out of it from maybe '91 until '97 actually. And when I came back in '97 there were ten kids with card tables covered in boxes of records. I was like "wow, this is a new development, I gotta catch up to date on this."

What would a band usually do, just set up a box of records on the stage after they played?

They'd usually have stuff at the juice bar, although I will never forget the night Wide Awake got their record back from the pressing plant, and we were back there behind The Anthrax, and they must have had a thousand of them that night, I bought a hundred of them that night...

You got Porcell there wheelin' and dealin'...

Yeah! (laughter) Or Chain Of Strength would be there with a box of clear vinyl seven inches selling them for \$10 each...

That's what they sold them for?!

(Ed. Note: though many Chain stories have always been in circulation, I hadn't heard this one).

That's what they sold them for. Fresh out of the box. That's another reason why I don't like that band, because of that kind of greed...

Wow, I never heard that one.

That's the God's honest truth.

That's a lot for then, I mean new records didn't get hit with collector prices at the time really, and \$10 was unheard of then for a new EP. Did a lot of people buy them?

Apparently, I know a lot of kids when they started dropping

out of the scene would trade them in here to get money to go buy dope or whatever they were doing, and we were able to get a number of them, and they had all been bought at The Anthrax for \$10 each. But that whole record collector mentality hadn't really totally taken that route probably until that night. I mean, everyone collected the stuff, but it was understood that the first pressing SOIA on red vinyl was \$3.50, the Chain Of Strength on green was \$3.50, and so on. Then that kind of gouging and hoarding...

Did many people call Chain on it that night when they were selling them? What did they say about it?

Yeah, a lot of people were bad mouthing them on it. But apparently enough people bought it to make it worth their while...

When was that, when they played the second time in April of '89?

I wasn't at the show where they were selling them, but I'm pretty sure it was the last time they played there, whatever the latest Chain Of Strength show was.

Yeah, they played in '90, so it was probably then, because that clear vinyl was the third press...

Yeah, the clear vinyl tour press.

I'm just surprised to hear that, I'm a big Chain fan but I hadn't heard that...

(Jeff Terranova was in Trash while we were doing this interview, and Malcom calls him over to ask if Jeff was at the show to get more of a scoop on it. Jeff wasn't there either, or if he was can't remember).

Were there any other shady moments surrounding them from the shows they played there?

Well that was shady enough for me, I never really cared for them musically that much, and when I heard that, I was just like, screw it. A bunch of posers, dude.

What were some other records that when they came out it just resulted in swarms of kids trying to get a copies?

One thing I remember most was that the biggest release date ever was when the BOLD album was gonna come out. That wasn't an Anthrax scene, but kids mobbing my parking lot every day waiting for the UPS truck to show up with a hundred BOLD records in it. Every day that truck would show up, and that box wouldn't be in there.

Yeah, that record was delayed about a year and a half, too.

Yeah, it was crazy, and Revelation was advertising it as being out. So everyday I would talk to Jordan on the phone and he would say, "It will be there tomorrow, it will be there tomorrow!" But, it was never there. That was like the biggest deal though. That and when the New York Hardcore compilation came out, I actually drove up to Long Island to get a hundred and fifty copies myself just to make sure I would have them on the release date. That's how important it was to have these things. The Wide Awake single release at The Anthrax was a very big deal. When the Gorilla Biscuits seven inch came out and they had a show there, that was a really big deal. The YOT video shoot, even if not a record release, was a very, very big deal. I mean there were A LOT of kids who went down there with the expressed purpose of going off for the camera...

Oh yeah, that video is nuts, people going everywhere...

Oh yeah, I know of at least two broken noses, one broken finger, plenty of cuts and bruises. I mean the next day there were kids coming into the store and it was just like all these kids had just been out in Vietnam, big swollen noses and black eyes...

And Ray had given directions on how to stage dive!



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Yeah, how to hit the camera angles properly and sync it up with the audio! That's a video shoot for ya!

So after the club shut down and things started to dwindle in the area, was it disheartening to see these same kids coming in to sell all these records to buy new Sub Pop singles or whatever?

By then I was kind of used to it, because that crowd of kids who would be in the back of the club talking while the Bad Brains were playing, they had already traded in their stuff for Grateful Dead merchandise or whatever...

There was already a turnover rate...

Oh yeah, and even to this day, still in the year 2002, I'll have an occasional old timer come in with big old box of Revelation Records and they'll say, "Oh yeah, I'm back from college, and I got busted for DUI, and I need bail money so here's my records."

I need money for a new bong or whatever...

No, that's no real exaggeration.

Oh yeah, I've seen it. Got a lot of my records from those people.

Yep, there you go. All the ones I didn't get back in the day I've been able to fill the gaps in my record collection because of the recidivism when they come back...

You need those people.

The only thing that was really shocking was when the kids that preached the really, really "hard stance," ha ha ha, get the pun, on straight edge or whatever would discover new shit and they'd fall off the wagon so hard they'd bounce. Even now, like Toby from Cornerstone came back from Florida to visit once and he was a fuckin' miserable son of bitch who had taken up drinking. I mean I'm 37 years old, I've never had a drink in my entire life, never puffed on anything, and I don't foresee the time when I ever will. So for me, it's really kind of silly to see these people who were really, really, really "true till death," when it is really "true till 21."

Well, I mean a lot of those kids were young, maybe 15 or 16 when they said those things, it's bold stuff to say...

Well yeah, it's like Mick Jagger saying he's gonna retire when he's 30. Well, we don't count on what happens after 30. So yeah, when you're a teenager everything's dramatic, and a big statement, and important. That's why I couldn't take it too seriously when people would drop out. But there were certain people, like Toby for example, who I thought really meant it, and he obviously didn't.

It happens.

Yeah.

Well let's wrap this thing up. Are there any more specific memories that jump out, or just memories in general? What's the biggest lasting impression from those memories?

Well pretty much any memory was a good memory. It was nice to know that there was a place where pretty much every weekend you knew something was gonna happen. Maybe a band you liked, maybe a band you didn't like, but there was always something. And any scene that's built around a lynchpin like that where you can rely on having some kind of action regularly, will be strong. And that is something that CT has suffered from that ever since then, there has never been a 100% guaranteed place to go for bands and kids. And I just loved seeing that, and knowing it was there, and that it was such a laid back, easy to use place and that the people who owned it were so progressive and into what they were doing. I mean obviously they had to make money of it, but that wasn't the be all and end all. The culture was the thing, and that's why The Anthrax, in my opinion, is the best club that there ever was. The

culture is what mattered, and that's what the Sheridan brothers really put forth when they did their club. I've seen nothing like it before nor since, and I probably never will again.

Jeff Terranova

It seems like every old flyer from The Anthrax advertised a show in which Up Front played. A local who spent much of his youth there, Jeff Terranova has little difficulty recalling many of the incredible moments at The Anthrax in Up Front or just as a spectator. He was also the backbone behind this entire piece, so I have to thank him for donating some "spirit" to this effort.

Gordo: How did your early hardcore involvement tie into you winding up at The Anthrax every weekend?

Jeff: Jon from Up Front, Steve from Up Front, and myself.. we all went to high school together and became friends around 1984. We were all into metal for the most part, but as the metal scene and hardcore scenes started to cross over, we got more interested in hardcore, especially due to what these new hardcore bands we were hearing were saying. Instead of hearing about corpses and sci-fi type stuff, we started hearing about friendships and being positive and all this crap. So we were starting to fall out of the metal thing and more into the hardcore thing. Around that time, there was The Anthrax in Stamford, which we had heard about briefly, but we didn't have a chance to go there. Verbal Assault and 7Seconds played there, and we found out a week or two after it happened. The next thing you know, the Norwalk Anthrax opened up. We pretty much went there from almost day one.

After your first time at The Anthrax, did you know that something special was happening, and that The Anthrax was right in the middle of it?

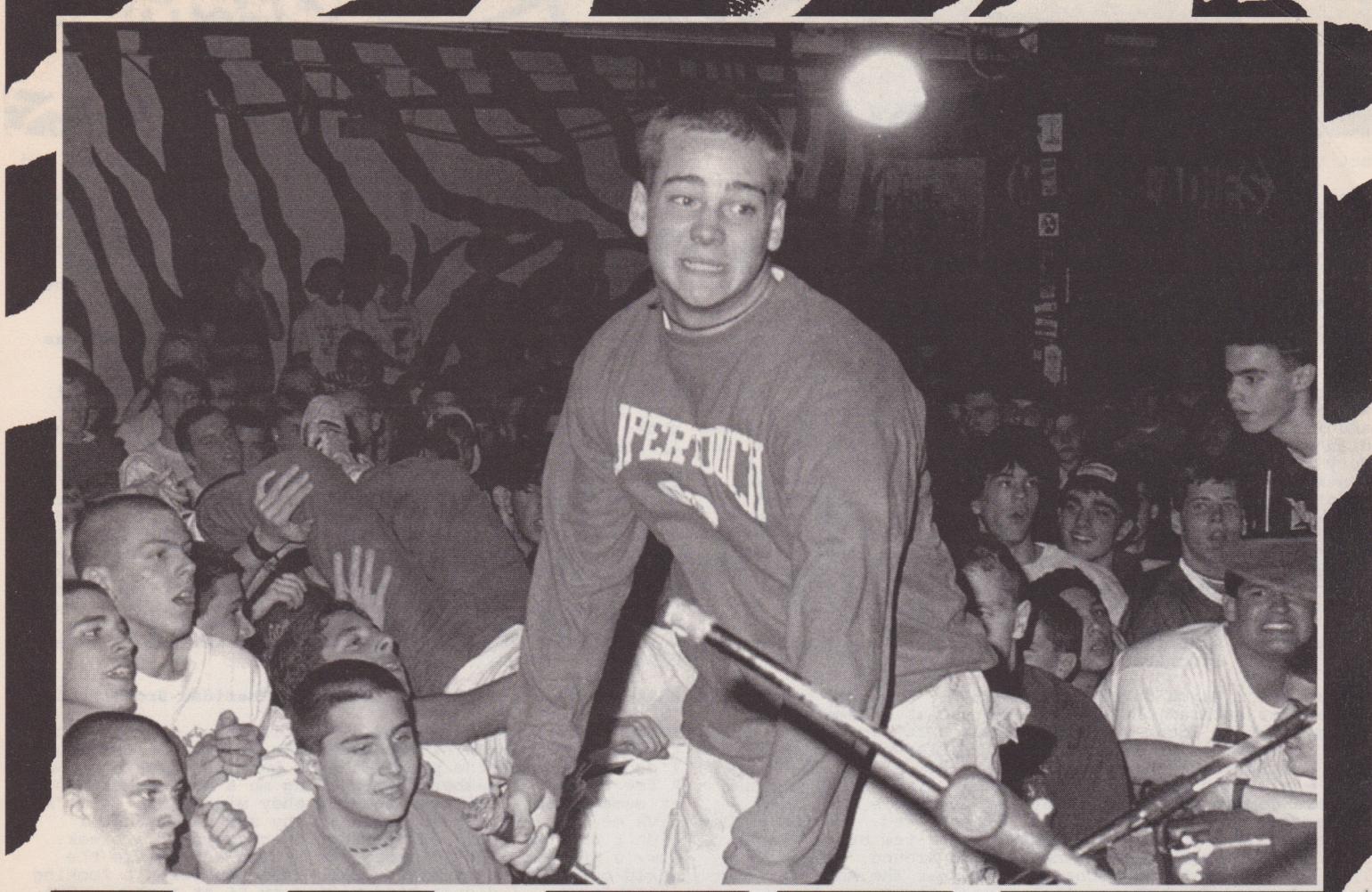
(Ed. Note: Jeff was pretty sure that his first show at The Anthrax was the 7Seconds show that Malcom talked about as being a very big show... but Jeff couldn't remember for sure if this same show was his first at The Anthrax)

Definitely. Up Front was forming throughout '86, and we would drive everywhere for shows. But there was nothing like The Anthrax. The spirit and mood might have been the same at other clubs, but you knew everyone at The Anthrax. If there were 150 kids there, you knew 100 by name. But if you went down to CB's, maybe you would know 15 or 20 kids, and then a big giant group of skinheads in the pit, and random people you kind of knew from the scene. But The Anthrax was a home away from home.

How important was The Anthrax for helping Up Front?

Oh, really important. I don't know how Shaun and Brian viewed me, or Up Front, but we always had a show there, it was never a problem. Getting shows other places was a lot more difficult. But at The Anthrax, we'd play a show, and afterwards, whether we got paid \$30 or whatever, they always said to give them a call in two weeks to see what else we could work out. So, I'd give them a call in two weeks, and they might say that they didn't have anything right then but to call back next week, or they'd say, "Hey, we got Uniform Choice coming next month, or Youth Of Today, or Warzone. Which show do you want?" So they would pretty much offer us a show. I don't know if it was because we went to the club from the beginning and they knew our faces, or if he liked the band or didn't like the band, but either way, it was never a problem getting a show there. You name an awesome band, and we played with them. But we never played CB's back then. We tried, and tried, and tried, but we could not get into CB's. When Cappo and Raybeez started doing shows at The Pyramid Club, Raybeez liked us and was one of the nicest dudes. So he booked us with Straight Ahead at The Pyramid Club, and we were psyched to finally play NYC. But, Straight Ahead cancelled the show about a week prior, so it didn't happen. It was frustrating because we went down every Sunday for CB's matinees, and when the Pyramid was doing shows on Saturdays, we were at all of those. But it was frustrating





Tom and Wide Awake play to a packed-in Anthrax crowd.

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not to be playing there.

What about other CT bands that might have played at The Anthrax, but struggled to break ground other places?

Yeah, Aware had that problem. They were doing something different, and they weren't really accepted by the whole youth crew scene either. Wide Awake, at some point, Porcell and everyone started liking Wide Awake. But I don't know what made Wide Awake stand out from the rest of the CT bands to make those guys interested. I know the guys in Aware were a little disheartened back then, because Wide Awake, Aware and Up Front all started at the same time together. I know some of the Wide Awake guys got a little weird when they started hanging with the youth crew guys, and it rubbed Aware the wrong way a little bit. Wide Awake didn't turn their back on CT, but they recorded down at Don Fury and hung out with those guys, so it caused a little resentment between Aware and Wide Awake. But Wide Awake didn't turn their back, they were still a CT band, and The Anthrax was always their home. But really, there weren't that many other fast, positive hardcore bands in CT, so it wasn't a widespread problem for CT hardcore bands to have trouble playing outside CT. The Anthrax was also home to a lot of out of town bands, like A.O.D., Pleased Youth, Bedlam from New Jersey, they were regulars.

Is there one Anthrax show that really sticks out above the rest as your favorite?

Probably the Aaron Straw benefit show. Not only because it was at The Anthrax, but because it was at a time in our lives where Up Front was doing a lot. It was a great, great summer for us, and we did a little week and a half tour around the east coast with Unit Pride, and that little tour was coming to an end. It was a weird thing, because we were coming home after that for four days, and then headed out to do the whole U.S. with Insted. We had a show booked at The Anthrax with Insted and a few other bands, and then the Aaron Straw benefit came around, and it was like a week before our scheduled show at The Anthrax. But there was no way we were gonna cancel the Aaron Straw benefit. He was a good kid, he was a fan of Up Front. So there was no way we couldn't play the show. But, Jon, Roger and I went to Aaron's wake prior to the show, and it was a really weird mood. His Mom was so psyched to see us though. I'll never forget, Roger was in front of me, and Jon was behind me in this huge line going into the funeral home. And, you don't know these people, you just know that who you are here to see was someone who liked your band. He wasn't like, a good friend, but in the brotherhood of hardcore, he was your brother. So we're waiting in line, and we get up to who appears to be his Mother, and Roger introduces himself as the singer of Up Front. I can't even explain, in words, her face. She just gave Roger this big hug and started crying. She said to Roger, "He loved you guys, he spoke about you often, he really looked up to you." I'm standing behind Roger, and I started crying. That was just like, "holy shit." After that, there's no way we couldn't play that show. So we get to the show, and it's just kind of a weird vibe, you don't know what to expect. We loaded in at the back of The Anthrax, so we're inside, and I'll never forget walking to the front door, which was locked, and looking out and just seeing hundreds of people waiting to come in. I got like a tear in my eye while looking out at this parking lot full of people waiting to get in. I have a picture in my photo album from the inside of the door looking out. It was a really good feeling to know that whether they were there for the bands, or they were there for Aaron, all these people came out to support, and that a portion of the door money was gonna go to his parents. It was just like, wow, so fuckin' cool. For that moment in time, you felt really good about yourself and what you were doing, and that was it. That meant everything. During the show there were a couple fights and scuffles and some bullshit that didn't need to happen, but it wasn't anything detrimental. Nobody got hurt or anything. But here you are celebrating somebody's life who was killed, and you got some dicks out there starting fights.

Yeah I think something happened during the Underdog set...

Yeah, and during the Wide Awake set something happened and I actually ran out on stage and Tom and I were yelling at kids and shit. That got a little frustrating, but it still didn't surpass the feeling you got from everything else. So that show sticks out. But I had more awesome times at The Anthrax than I can even remember, we went to almost every show there. We weren't just into youth crew and straight edge, we were into other bands, like Government Issue, Verbal Assault...

Would you see the same faces at a Verbal Assault show as you would at a Judge show?

Not as many. That was always something that pissed off Jon, Steve and I. We loved all facets of hardcore and punk. We liked fast, abrasive music that has meaningful lyrics, whatever they may be. We liked stuff that was against the grain. I distinctly remember seeing Government Issue there, and there were like 35 people there on a Friday or a Saturday night, and they fuckin' played for two hours. But there weren't the kids there that you would see at the Bold and Youth Of Today show. Verbal Assault did pretty well because they had all facets of the hardcore scene, a lot of different people liked them. But there were definitely a lot of shows that we went to that didn't have the draw, especially in '88 or '89 that say Warzone or Youth Of Today had. Sick Of It All always drew pretty well, all different facets of the scene, metalheads especially.

What was your relationship with the Sheridan Brothers like?

There really wasn't much of a relationship. I knew who they were, I'd say "hi" to them when we were at the shows, I'd call them on the phone, they'd hook us up with shows. A few times I remember them cutting me a deal at the door at some shows, like at a \$6 show they might just say, "Ah, give me \$3." Back then I was so shy and naive that I didn't use the clout of Up Front to cut myself a break. Now, a 16-year old kid gets into a band and thinks the world owes him everything. Back then you weren't looking for anything, I didn't mind paying my \$6 at a show. But the Sheridans, nonetheless, would sometimes hook me up. Besides that though, we weren't like ever really friends, but we knew who each other, we had a professional relationship, as professional a relationship as an 18-year old kid can have.

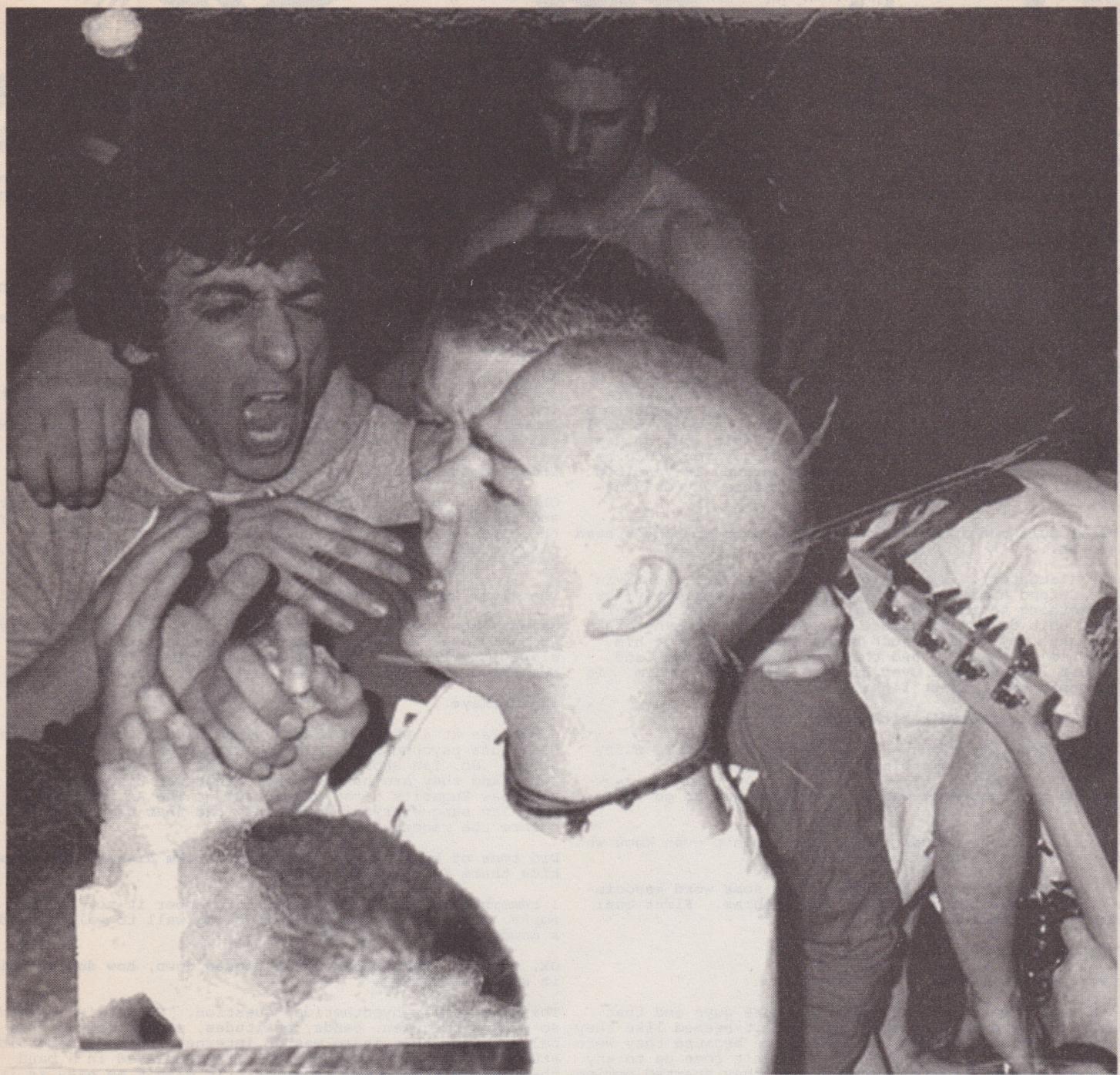
Did any bands or people ever have any significant problems with them?

I know there were a few bands that claimed that didn't get paid enough or whatever, shit like that, but those numbers were so, so low, and I never had any personal problems with them. The bands that I knew and was close with, they never had any problems with them at all. I mean, we were never looking for anything big from them. It's not like we were looking for \$150 at shows and only ever got \$30, we were happy to have \$30 thrown at us at the end of the night. Maybe if we were looking to get paid more for playing and something happened with that I would have a story to tell. When you get older, you start to wonder if you had such a great time because of your own nativity and because you just didn't care. So it's hard to tell, but they never treated me wrong, and they were always respectful to me. Even the sound guy, Bill, and Glyniss who worked behind the counter, they were always awesome and nice to me. It was like an extended family.

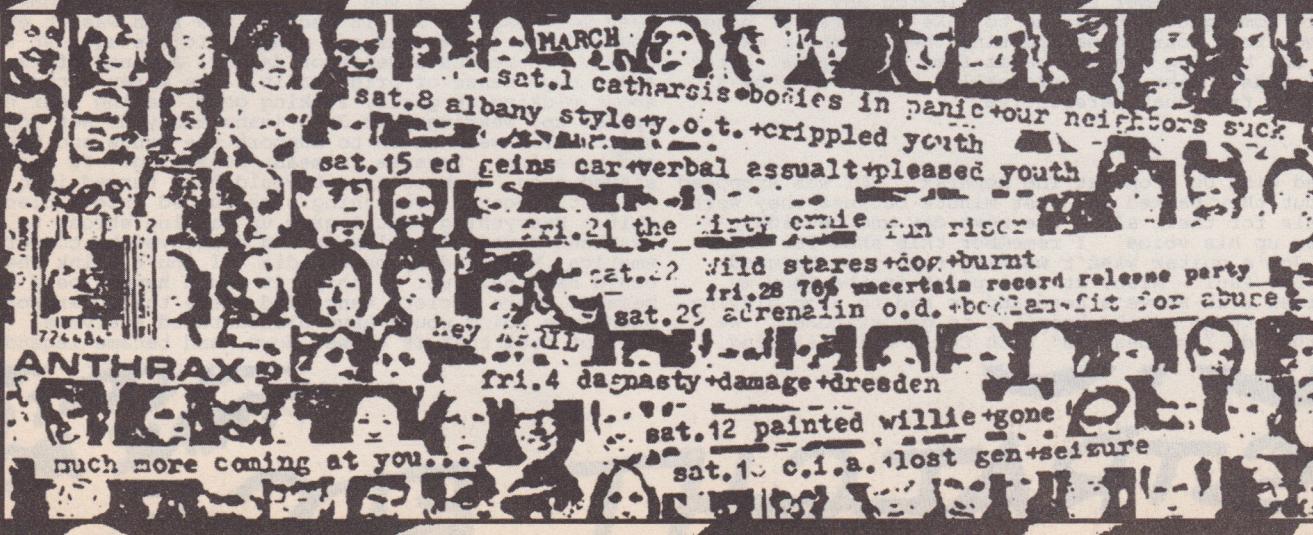
What about the stories of the Sheridan Brothers bouncing people out themselves and taking care of business?

Oh yeah, all the time. It was never an issue. You would rarely see a fight in the club, but when you did, the person who started it was thrown out in under a minute. I don't have specific memories of Shaun or Brian running and grabbing people and throwing them out the door, but there was always a handful of people grabbing someone who started a fight, throwing them out the door, and telling them, "You are not welcome here ever again." Those people weren't coming back. When a fight broke out, people felt like it was their duty to do something about it. It wasn't like

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An early Wide Awake appearance and a young Jeff Terranova.



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CRAIG AHEAD
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today where everyone just sits back and watches and waits for the blood to spill, or even takes a side. Back then, it was like, a couple of punches were thrown, you knew who was the dick, and he was gone. There was only one fight I ever actually witnessed that went on for more than a minute.

Who was that?

It was actually Gavin from Burn, at a Burn show, and I don't know what happened, it was well before Burn played, and Gavin was standing in the crowd. I was in the vicinity of him, and, he was a big fuckin' guy back then, and now. Short and stocky, but he was somebody that I wouldn't start a fight with, he'd break me in half. But some dude, who wasn't that big, this dude got up in his face, and one thing led to another, and he punched Gavin in the face two to three times. Gavin just took it, he just stood there, it was like "boom, boom, boom." I heard these punches his hit face. It was really scary because you know Gavin will kill this guy. Not that I looked up to Gavin, but he was a nice dude and also a big motherfucker, a guy you would be happy to have on your side. I'm this scrawny 18-year old kid, so it's nice to know that you have this guy on your side...

And he'll pull out a Les Paul and smash over someone's head if need be...

Exactly (laughter). So this guy punches Gavin, and Gavin doesn't defend himself at this point. Then basically, he said something to the effect of, "I'm gonna rip off your head and shit down your throat (laughter)." Then he goes over to this guy, and he just beats the shit out of him. He hits him like twice, and the guy just goes down, and Gavin just like hunched over him and kept hitting him. It was probably the longest fight I ever saw...

And I'm sure they didn't kick Gavin out!

Nah, he played that night and his face was a little puffy and red, and he had some black under his eye.

Did anyone find out what was up with this guy to go after Gavin?

Nah, I only saw the actual fight, and I don't even know who the guy was, but he never came back.

Wow, I heard never heard that one. Ok, some word association... how these things tie into The Anthrax. First one: Boiling Point Fanzine...

Wasn't that more of a NYC fanzine?

They were from all over.

I don't really have good memories of those guys and that 'zine. They weren't from the area, and it seemed like they were infiltrating your home after a while because they were coming up with NYC bands, but they wouldn't come up to any other show. They weren't there in '86, they started coming up when the youth crew started coming up. I remember one issue they totally shredded Dag Nasty for whatever reason, and I don't ever remember them interviewing any CT bands. So they are coming to your scene to take pictures of bands that are not from your scene, putting them in their magazine, but not helping out any bands from your scene. It's not like I didn't like them personally, but I don't have good memories from that perspective.

Project X...

They played with Up Front at The Anthrax. YOT was supposed to play, but they backed out last minute because they were doing vocals for their album the next day and he didn't wanna screw up his voice. I remember this show for a few reasons. Jon's guitar wasn't working right, so he used Porcell's Les Paul. Also, at some point in the show my bass collided with Steve's head and we had to stop playing and Steve had to go to the hospital to get stitches. We tried to then do "Foolhearted" with Chris Daily singing,

and he got really shy, and only knew one verse, so it was a mess, kind weird. Then, Project X played and Porcell had his little speech about YOT and how they couldn't play. It was a cool show, but I couldn't enjoy Project X as much as I would have liked, because I was wondering about or singer and if he was ok and all.

White power skinheads...

Anthrax-wise, never a problem. If one or two showed up, you knew who they were, and if they started something, they were tossed. I don't remember any confrontation at The Anthrax where white power skins had the upper hand. Never.

Smorgasbord Fanzine...

It was just cool. At the time it was one of the only straight edge publications from the area. It was supporting the bands from the area, all those bands got their chance to shine in a DIY magazine for once. Boiling Point and all the other magazines weren't giving a shit.

Chain Of Strength...

Oh, what a joke. I remember those guys playing The Anthrax and their bass player was more concerned about hanging from the pipe running across the ceiling than he was about playing his bass. That dude couldn't even tune his bass. It was kind of silly, a show of "looking cool."

The Alone In A Crowd show...

Decent show, better than Side By Side. Side By Side were probably one of the most un-tight bands I ever saw play, sloppy as all hell. So I think Alone In A Crowd took themselves a little more seriously. It was a good show.

Ian MacKaye...

I met Ian at a show we played with Uniform Choice, and we were just psyched about playing with them in the first place. So, Ian shows up. I guess he's friends with Pat Dubar and they are hanging out. That was kinda cool. I also saw Fugazi's first show in CT at The Anthrax, back when Ian sang everything and they had that demo tape out before the record. Good memories.

Did tons of kids show up for that? Like diehard hardcore kids there to check out Ian?

I remember people being there, I remember it not being empty. But I don't remember it being wall to wall packed, a good mix of people. It was cool.

Ok, what if The Anthrax never closed down, how do you think it would be today?

That's a really hypothetical question. Society's changed so much since then, bands, attitudes, everything, drastically. Back then there was no internet, no home recording studios, no digital recording. If you played in a band then, you were sincere about it. It wasn't as easy as it is now. If you chose to learn how to play guitar, or bass, or drums, or whatever, you had a strong passion about what you were doing. If you were playing hardcore punk, you had even more passion for it because the road wasn't easy and you weren't gonna make any money. It was against the grain. There was a sense of danger, a sense of excitement, and a huge sense of pride to it. You weren't concerned about picking up girls, looking good, having your hair all spiked up, wearing your JNCO jeans and your Hot Topic t-shirt. You were there to support the bands and the scene, and have fun. Because it meant something. If the club stayed open, chances are it would have turned into a piece of shit, because everything else turned into a piece of shit. Everything that I grew up holding strong to my heart has been raped and molested and destroyed by corporate America, MTV, and by mass media. I don't think The Anthrax could have held up. I think it would have closed down just because where society went, and where the underground music scene was going would have disheartened everyone. It's kind of cool that it closed down, and became legendary and

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became a wonderful place to remember, because it probably would have turned into a piece of shit.

Bruce Wingate

I had never really gotten into Adrenaline O.D. that much, but when Bruce offered to contribute for this, I couldn't pass up on hearing about his bird's eye view of what unraveled at the Anthrax. Especially since he had more of a view than just that of from the side of the stage watching Up Front or Aware...

Whenever I think of the Anthrax, I'm always reminded of this great quote someone once made about the early hardcore scene: "If you were there, no explanation is necessary, if you weren't, no explanation could suffice."

Some of my best friends were made at the Anthrax, and I still see them on occasion. Sometimes at shows, sometimes at weddings or funerals. Being from North Jersey, we lived closer to the New York scene, but we had a lot more in common with the kids in Connecticut. It was a shared suburban smart ass attitude.

When the club moved to Norwalk, the shows started getting bigger, but one of the coolest things was that the crowd there would never stand for any "rock star bullshit." Bands that tried to cop an attitude were always called on it. I saw Social Distortion throw an enormous hissy fit there once, and I helped two girls pull one of their crew members who was pushing people off the stage, into the crowd. I still can't stand Mike Ness to this day!

Another time, I saw this crowd of people gathered outside of the makeshift dressing room in the back of the club. They were taking turns looking through a hole in the wall, watching Bill Stevenson trying to make out with this girl, while everyone heckled him from outside.

By the time the Connecticut straight edge thing became big, we would mostly just hang out with good friends in the office, drinking beer and listening to Stiff Little Fingers. By then, I knew people who had their edge tattoos covered up from the first time it was popular. I never really sensed an "us versus them" mentality though, even if I thought the genre was kind of played out. The kids were only doing what we made possible.

I still see some of those kids, mostly at the bar.

Chris Zusi

Let me preface this piece of writing by saying that I probably have the worst memory out of anyone on the planet. So if you're looking for directions to the Anthrax or specifics about the club, read Brett's piece. As a result, this is going to be short and sweet.

I only went to the Anthrax a few times (CB's was MUCH more convenient), and at the time we took shows for granted. If we didn't see Underdog, Bold, or Raw Deal one night, we would just see them the next. At the time, Connecticut seemed awfully far away (now I know that it's just plain awful). I guess that the thing I remember most about the Anthrax was all of the hype surrounding the club and the anticipation of getting there. Keep in mind that at the time (1988-1989), we were all 16-18, so going out of state for a show was still a big deal.

If I remember correctly the Anthrax did shows on Friday nights (I know they also did some Saturday shows). Now if you live in the NYC area you know how crazy the traffic is trying to get over the George Washington Bridge, past the Cross Bronx Expressway, and onto 95. I bet the Anthrax is only 50 miles from my house, yet it always took over two hours to get there. We'd always say, "We'll just leave at 3, beat the traffic and just hang out at the club." Two problems with that: hardcore kids never leave on time, and there was absolutely nothing around the Anthrax to keep you occupied.

As far as the club itself went, it lived up to the hype. It just looked like an abandoned warehouse from the outside, but inside it was perfect; the layout, the black light, the stage, it all just clicked. The stage was the perfect height to dive (and no bouncers to hassle you), and it was also a great stage to play on; there was plenty of room yet it wasn't too big. If CB's was known for moshing, the Anthrax was THE club for stagediving. The main part of the club was rectangular but it was always packed up front. Another great thing about the Anthrax was that it was in Connecticut, in a town, not in NYC in the ghetto. As a 17-year old kid you weren't scared going there, and believe me that was a relief.

Our Conclusion...

When I started wrapping up the final interviews and sending the last few e-mails, bothering those for anything they had to offer, I had nearly reached exhaustion on anything even remotely related to The Anthrax. Was there anything left to discuss? Was there anyone I really felt the desire to hunt down and speak with? Was all our effort documenting this "place" and it's people going to turn out as we had hoped? Well, at the time I didn't really care...

I had done my work and felt like I had talked to enough people to make this a solid piece. In my eyes, it was complete. Now that my inbox was no longer filled to the brim with stories, telephone numbers, and photographs, I was able to take a step back and finally realize what had been brought together upon these pages. Sure, there are interviews with a solid mix of people, a good amount of photos, and a steady flow of flyers. And of course, I am damn proud of it all. But, as complete as this was once intended to be, it is still far from just that. The stories, memories, feelings, and emotion a suburban-Connecticut club had spawned within those who passed through its doors could never be truly documented in a zine, or anything tangible for that matter.

After hanging up the phone each night, having just interviewed that night's subject, I had to give myself a few minutes to absorb all that I had heard... The tone of their voice reflected how "alive" this club, and their memories of it, still were... The honesty that poured forth, having heard each other explain how those days had meant something, began to take effect... The void that some still felt to this day, knowing that part of their youth is no longer with them, made me cherish mine even more...

Each of those elements were forged upon paper, but to listen to them over the phone, night after night, truly etched within my mind the fact that The Anthrax was more than just a club. In addition to each participant, there are still hundreds, if not thousands of others, not appearing here, who in some way still carry a piece of The Anthrax with them.

We are truly ecstatic to have had the chance to let everyone experience, if just for a brief moment, everything that made this small venue indescribable. So, rather than having "closed the doors" on The Anthrax, perhaps we were able to let the less fortunate ourselves included-walk through again, to partake in what words could never express, what photographs could never capture, what can only ever exist as a moment in time and a fading memory.

-Gordo & Pete



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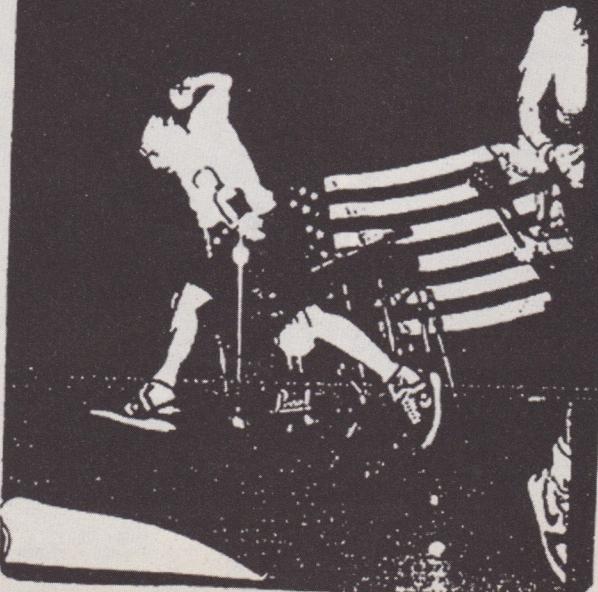
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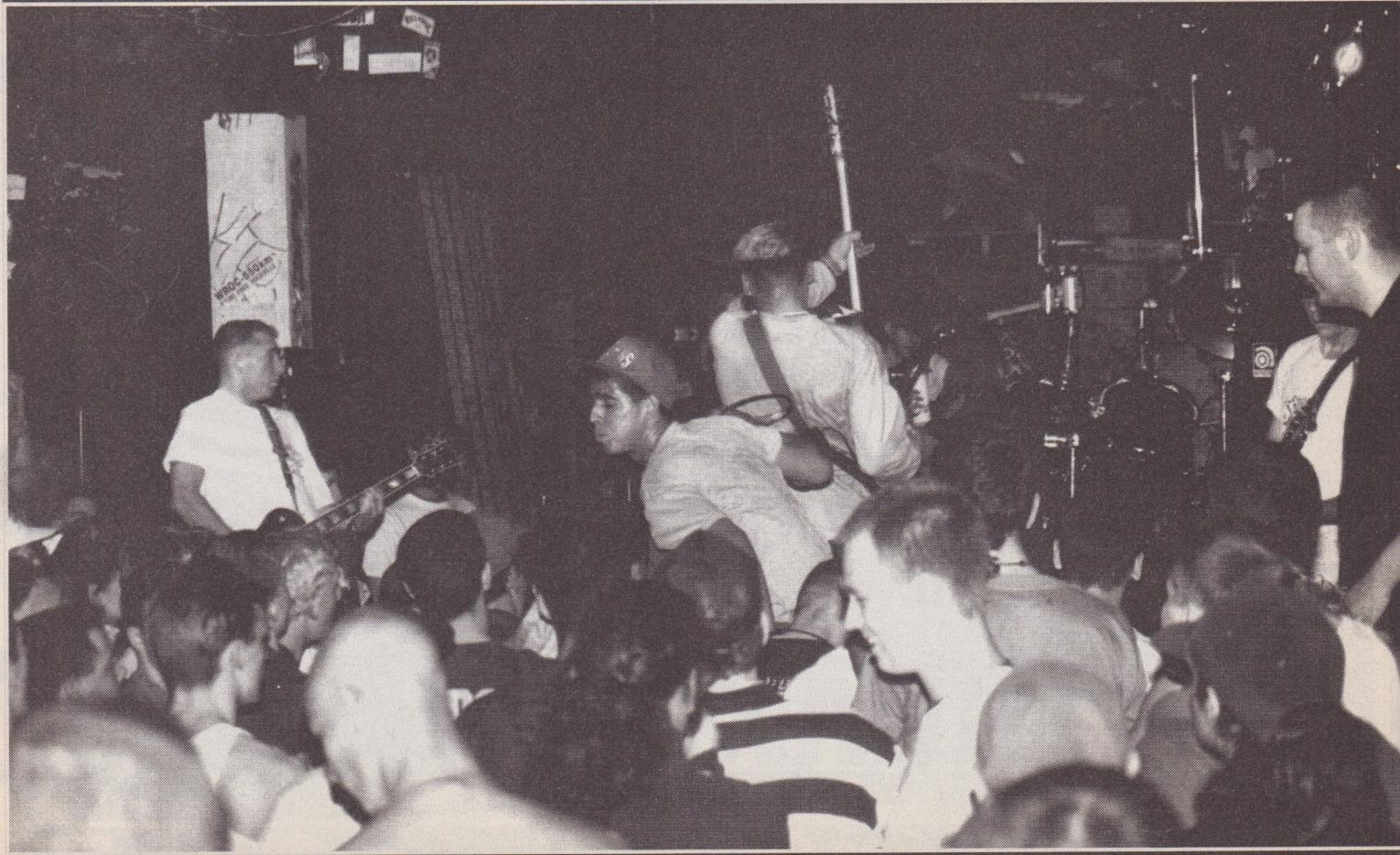
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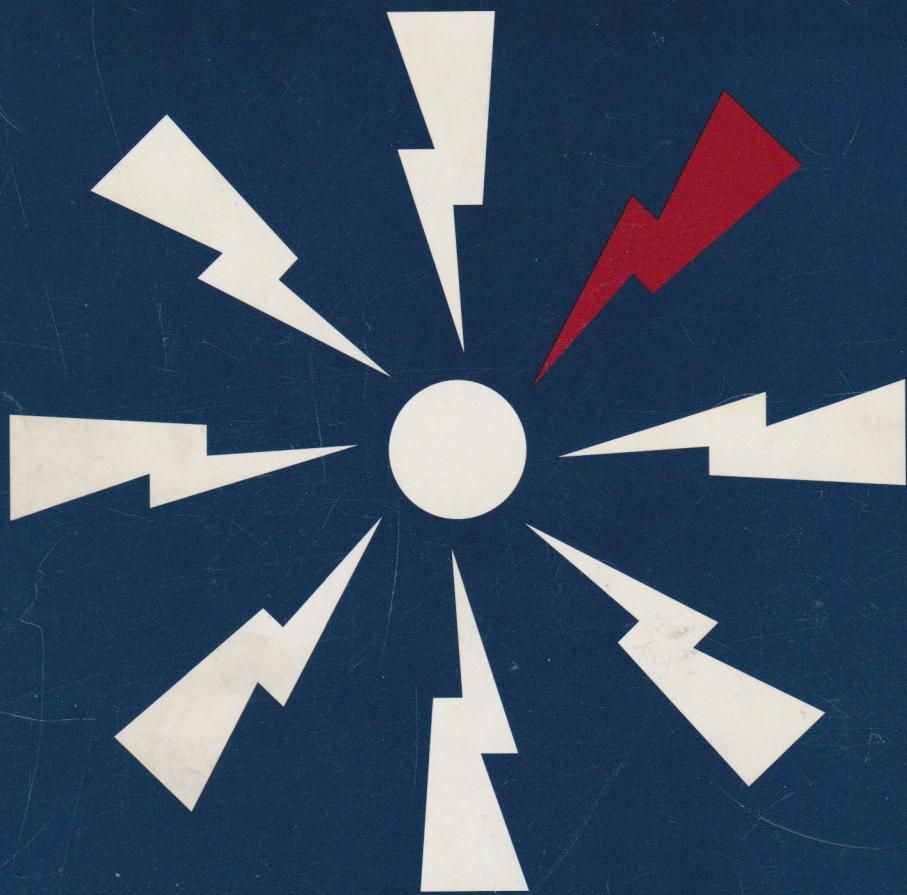
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